

# The School Musician

March  
1958

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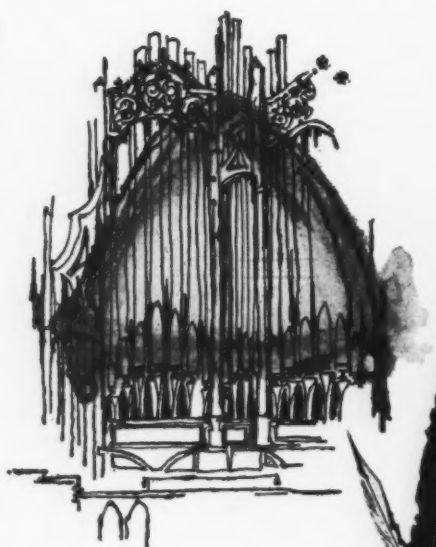
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# The School Musician

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A magazine dedicated to the advancement of school music — edited for music directors, teachers, students, and parents. Used as a teaching aid and music motivator in schools and colleges throughout America and many foreign countries.

Vol. 29, No. 7

March, 1958

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Forrest L. McAllister, Editor, Publisher, and Owner. R. A. Veldon, Advertising Manager. L. J. Cooley, Production Manager. W. M. Fritz, Circulation Manager. Alvin Nelson and John Fitzer, Art Production. Karen Mack, Teen-Age Editor. THE SCHOOL MUSICIAN is completely indexed in THE MUSIC INDEX. All editorial copy should be sent to the Editor, THE SCHOOL MUSICIAN, 4 East Clinton St., Joliet, Illinois.

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## THE SPIRIT OF MAN

In the Ancient World it was said: The starry heavens are wheels of fire . . . that move by the principle of Harmony . . . and in the moving become Musical. And the gods and the immortals of the earth assemble round the gleaming throne of Zeus, and hearken to the Music of the Heavenly Spheres.

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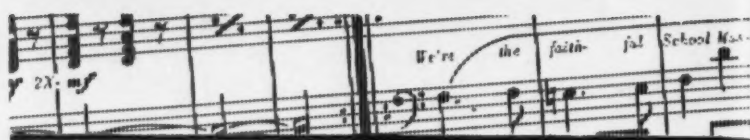
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## "They Are Making America Musical"



### Lawrence Fogelberg of Pekin, Illinois

Member, American School Band Directors Association

"I have a firm conviction that young people of today need to be taught self-discipline, concentration and coordination, self-confidence and self-reliance, and I know of no better way to do it than through the demanding procedures required in learning to play an instrument and through the participation and sharing of mutual interests of an instrumental group. They, themselves, are greatly benefited also by the unswerving sense of loyalty which is established to both their school and their community," says Lawrence Fogelberg, an Active Member of the American School Band Directors Association, the American Bandmasters Association, and Director of the Pekin, Illinois High School, and Bradley University Bands.

Mr. Fogelberg received his advanced educational degrees at Northern Illinois University, and Northwestern University. He started his teaching career at DeKalb Township High School where for seven years (1935-42) his bands were consistent state and national contest winners. During World War II he was conductor of the 728th M.P. Band. From 1945 to 1956 he was the conductor of the Woodruff High School Band in Peoria. In the fall of 1956 he became the director of the Pekin High School Band, his present position. He has also conducted the Bradley University Band at Peoria since 1951.

In addition to being a member of the American School Band Directors Association and the American Bandmasters Association, he is an active member of the College Band Directors National Association and Phi Mu Alpha National Honorary Music Fraternity. He has approximately fifty arrangements and original compositions published by the leading publishing firms of the nation. He is very proud of his wonderful family; wife, Margaret, and three sons, Marc, 11, Peter, 9, and Danny, 6. The **SCHOOL MUSICIAN** takes great pride in presenting Lawrence Fogelberg who is truly "Making America Musical."





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## The Band Stand...



By Arthur L. Williams, A.B.A.  
A Section Devoted Exclusively to the  
COLLEGE BAND DIRECTORS NATIONAL ASSOCIATION

### What's Wrong With A Band?

by Edgar J. Lewis, Jr., Band Director  
University of Wyoming, Laramie, Wyoming

#### Part I

The Symphonic Band, having definitely come of age as a musical medium, seems now to have reached the point where its adherents no longer feel called upon to justify its existence. Discussions of it are now limited almost exclusively to matters of musical philosophy or technical improvement. It is one aspect of the philosophy of the Symphonic Band which provokes the title and the main thought of this article.

After reading some of the many fine papers which have been written in recent years on the subject of the Symphonic Band, one is impressed by the fact that many outstanding writers on the subject subscribe, tacitly at least, to the philosophy that the symphonic band should have a sound which will imitate as nearly as possible the sound of the symphony orchestra. Those who concern themselves with the problems of band arranging are looking for new and better ways of imitating string sound, while conductors are experimenting with balance, seating, and articulation with the same end in view. There is strong reason to doubt that imitation of this sort is really a healthy trend toward greater development and acceptance of the

symphonic band as an individual and self-sufficient medium of expression. Thus it seems pertinent to raise the question "What's wrong with a band?", and to seek reasons which justify the question.

In the first place, it is a fact almost too obvious for comment that none of our solidly established musical media grew as *successful imitations of something else*. In every case, a truly enduring and fully accepted musical medium continues to exist because it possesses some unique characteristic which *belongs to itself alone*. For example, a male chorus is neither superior nor inferior to a mixed chorus. The two types of choruses coexist successfully because each has tone colors and expressive capabilities which the other lacks. Following this analogy, it would then seem no more than proper that the symphonic band and the symphony orchestra should coexist on the same general basis. Just as the symphony orchestra would lose something in constantly trying to imitate the virility and power of the wind band, so the band loses something in trying to imitate a quality which it does not possess. Putting it another way, it seems reasonable to assume that the future of the symphonic band depends upon the cultivation of sounds which the orchestra is incapable of making, rather than upon the cultivation of a stringlike tone which it can never more

Arthur L. Williams is an outstanding conductor and clinician. All correspondence concerning his monthly column for the College Band Directors National Association and available guest appearance dates should be sent to: Arthur L. Williams, Director of Bands, Oberlin College, Oberlin, Ohio. . . . (The Publisher)

than roughly imitate. The problem must be approached from the standpoint of the conductor, the composer or arranger, and the publisher, but inevitably the burden of responsibility falls on the conductor, since composers write, and publishers publish largely according to the wants and needs of conductors who will buy their music.

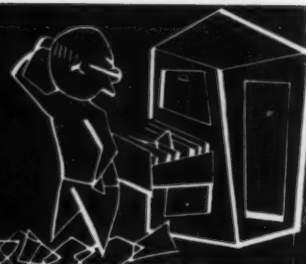
What aspect of the conductor's philosophy is it, then, which has most to do with the possibility of too much imitation? Specifically, there is one very general and alarming tendency which seems to spring from the desire to imitate the sound and quality of the orchestra. This is intense preoccupation with "smoothness" of sound, to the point where articulation, as properly applied to wind instruments, is not discernible. Nobody will ever deny that smoothness is, in itself, desirable in any performance, but where the term "smooth" becomes synonymous with legato the connotation becomes dangerous. The danger

(Turn to page 62)

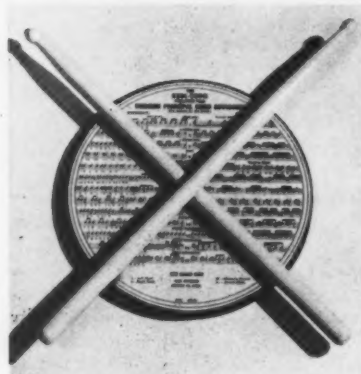


CBDNA Picture of the Month . . . We salute Dr. William D. Revelli and his University of Michigan Concert Band, one of the top bands of the United States. This is the organization which appeared before the CBDNA at its last national conference in Chicago in December 1956.

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For free copies of the pamphlet, write direct to Scherl and Roth, Inc., or stop by and pick up a copy at your local music dealer. It will help you "sell" your public, students, and parents on developing a school string program in your area.

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Previous charts in the series were designed to teach soprano clarinet and oboe. As described by Martin Freres, the new bass clarinet chart is the largest in the series, 28 inches wide by 44 inches high. The bass clarinet is illustrated *actual size*, in inverted position to facilitate use of the numbering system on which the chart is based, Martin Freres explained.

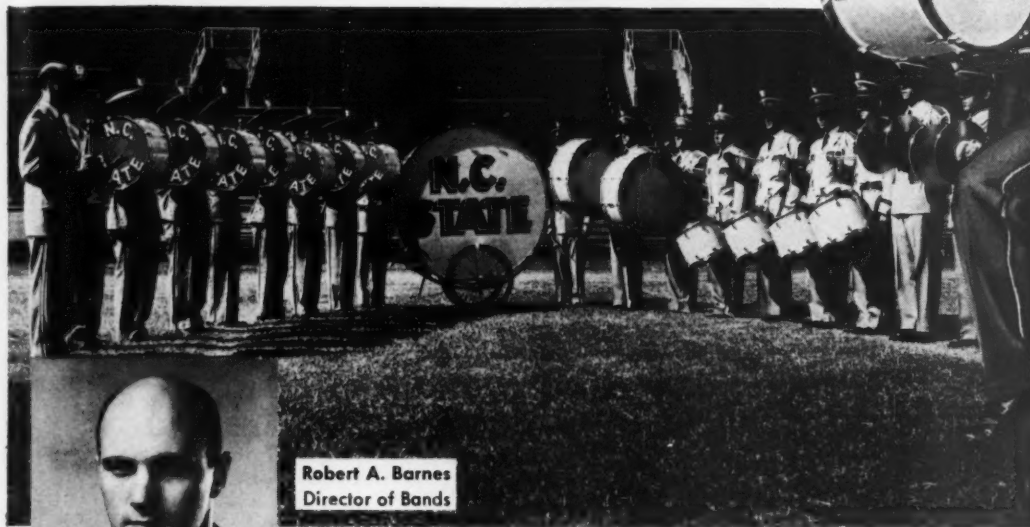
The Martin Freres bass clarinet fingering chart is printed in two colors, with metal edging and hangers for convenient classroom display. A student's pocket edition, similar to those available on soprano clarinet and oboe, will also be made available for home study.

Music educators may obtain copies of the new Martin Freres bass clarinet fingering chart from their local Martin Freres dealer, or direct from Martin Freres Woodwinds, 5 Union Square, New York 3, N.Y.; in Canada, 720 Bathurst St., Toronto 4, Ontario. A mention of THE SCHOOL MUSICIAN would be greatly appreciated.



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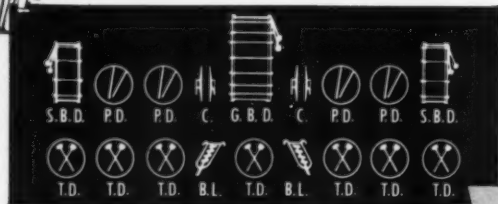
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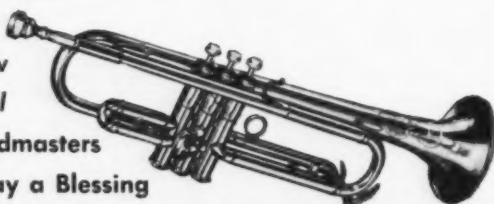
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## A Progressive Teacher With A Talking Trumpet: Wayne M. Reger, ASBDA

by Charles A. Harlan

I used to believe that school band directors had little conception of teaching technique, that their classes were cut and dried, that there could be no novelty in teaching musicians.



My English class was near the band room. At times I was tempted to sing the intricacies of adjectives and adverbs to my classes in tune with some of the trumpet players. Some of the brass seemed to have an imitative human quality. And, yes, there were other voices too—the high falsetto of a lady's screech at a mouse, the bass of a bull frog recuperating from Asiatic flu, and that inarticulate and indefinable sound associated with a junior high school girl's giggle, ranging from Guido's C to Donald Duck's quack.

Now, that instrumental teacher, Wayne M. Reger, A.S.B.D.A., has produced a talking trumpet.

I use the word *teacher* in its highest sense. Perhaps it is needless to explain that it was not the approximation of the student's tone quality to voices that led to the production of the talking trumpet. (Wayne M. Reger, *The Talking Trumpet*, (Price \$2.00), Lawson-Gould Music Publishers, Inc.). Rather, the production is due to sound principles of educational psychology and modern teaching technique. The talking trumpet interestingly combines visual teaching with the basic ideas of brass playing.

Mr. Reger, who has studied trumpet and cornet under Louis Davidson (Cleveland Symphony), Herbert L. Clark (cornetist), Oscar B. Short (Soloist, Goldman-Sousa-U.S. Navy Band) and Bartlett L. Lyons (Sousa Band), has dramatically interpreted his teaching methods into an effective book form. Believing firmly that a picture is worth a thousand words, Band Director Reger employed the skill of artist Clyde E. (Bud) Morris of Akron, Ohio, to portray to step-by-step instruction booklet on the essential procedures required for good musicianship, those frequently overlooked or improperly taught techniques that

(Turn to page 74)

# Yes, we have plastic drumheads...

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Dear friends,

January 1, 1958

Yes, we are now supplying plastic drumheads for you drummers who want them. But since we are primarily tanners of genuine calfskins for drumheads, we have not hurried into the manufacture of our own plastic ones. Until we are more certain of their permanent acceptance, we have decided to handle Weather King plastic heads for your convenience.

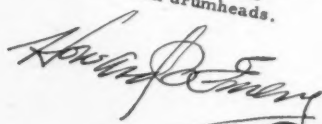
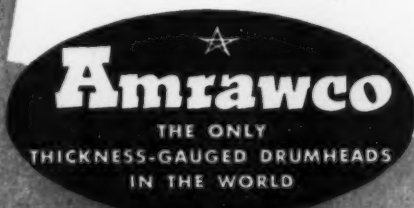
Some of the claims for plastic heads have not yet proved out. For example, it has been said that they are just about indestructible and will outlast calfskins. This has proved false, because there has been considerable breakage, as you know. Claims for excellent stick and brush response and superior sound qualities are also questionable when compared with the genuine calfskin product. We also doubt that plastic will adjust to the individual playing style of each drummer as well as genuine calfskin. These are all points thus far unproven to us and to drummers we have consulted.

There is one thing you can do with a plastic head which you can't do with today's untreated calfskin - you can play it in a pouring rain! For this reason alone, there will probably be a place for plastic heads with marching bands during bad weather... indicating that two sets of heads might be standard equipment, with plastic for rainstorms and calfskin for general use. However, as drummers assure us, you just can't beat the response, tone and stick feel of genuine calfskin.

For nearly 30 years, we have specialized in the manufacture of genuine calfskin drumheads. And, as you know, it is always our desire to give drummers the very finest heads in any type they want. So, as always, we are happy to supply you with the new plastic heads as well as AMRAWCO genuine quality calfskin drumheads.

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Some potent answers were given when—

## "I Interviewed Mike Wallace"

By Forrest L. McAllister

*"Should science and mathematics take preference over the arts in the school curriculum."*

This is the question that I wanted Mike Wallace, famous TV personality to answer during his recent visit to our community, Joliet, Illinois. Mr. Wallace is the star of his own nationwide television program "Mike Wallace Interview" which originates over ABC-TV from New York City every Saturday night. The occasion of his visit to Joliet was to appear at the annual meeting of the more than 2,000 stock holders in the Joliet Federal Savings and Loan Association. His presentation was similar to that of his popular TV program, interviewing various personalities.

On the morning following his evening presentation, certain members of the local press were privileged to interview him. Because the Executive Offices of THE SCHOOL MUSICIAN are located in Joliet, this writer was invited to participate.

What kind of a person is this Mike Wallace who calls himself a "professional aginer"? He is in his middle thirties but looks 28. He has an abundance of energy that seems to take on new vitality each time a new question is directed his way. Although born in the East, he spent the better part of his life in the Chicago area. His educational training was taken at the University of Michigan. He is extremely proud to "Call Dr. Joe Maddy one of my close friends." He seemed to enjoy elaborating on his experiences at the National Music Camp while he was a member of that staff.

My original question "Should science and mathematics take preference over the arts in the school curriculum," was met with an emphatic NO! Using his own technique, the next question was, "Why?" This touched off a series of statements that would make any music educator in the nation glow with pride, that they were a member of the music teaching profession. "I feel somewhat qualified in answering

your question," said Mr. Wallace, "having just recently attended the meeting of the 'President's Committee on Scientists and Engineers' held at Yale University. This committee consisted of 200 of the finest scientific and engineering brains in the country. Without exception every man present agreed that more attention should be given to mathematics and science in the education of our youth, but not at the expense of sacrificing those subjects that contribute to the 'humanities'."

Asked to elaborate on the point, he continued, "We must educate the whole being, not just a part. Certainly art is important in the curriculum (especially music) for knowledge of the arts develops a self styled discipline which is so important in the thinking of progressive man." He continued,

"While I am at it, our whole conception of education is in for a major change. It is a well known fact that 98% of the Russian people are literate. We know too that their form of education is ahead of ours. The 19th Century witnessed the Industrial Revolution. The 20th Century will witness the Scientific Revolution."

Asked what he meant by a major change in the conception of education, he stated "All students, in fact all American people look for the 'pipe' (easy) courses of study. They shy away from the courses that require down to earth hard work. Thus, our curriculum has become cluttered with 'garbage' subjects." Asked to qualify the term 'garbage' he stated, "subjects

(Turn to page 73)



Forrest L. McAllister (l), Editor and Publisher of THE SCHOOL MUSICIAN, does a "switch" when he interviews the celebrity Mike Wallace who is the star of his own nation-wide ABC-TV program, "The Mike Wallace Interview."



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# The Percussion Clinic

By James Sewrey

## PART #3

(continuation)

### A Basic Approach For Instructing & Learning Percussion

#### CYMBALS

##### Hand Cymbals

I. Grip, playing position, & method of striking together.

A. The Right/Left Hand (Thong & Plate):

1. To grasp the thong one must first insert the third and fourth fingers in the loop made by the thong fastened to the plate by a *cymbal knot*. The first and second fingers are then curled about the thong.

2. Grip close to the cup. The grip should be firm. Pinch/squeeze the thong with the thumb and first and second fingers. Knuckles are to the outside with the palm to the inside, parallel to the plate.

3. Place the plates touching/kissing each other or in check position to each other preparatory to striking together.

4. The method of striking the plates together and the manner in which it is to be done is dependent upon the written part to be played/sounded in relation to the demands of the musical composition. Therefore, the techniques employed are numerous.

NOTE: Room will not permit explanation of techniques; besides, the techniques are better demonstrated than explained. One should seek-out the counsel of a competent percussionist for a demonstration of techniques.

#### II. Dampening:

A. The Right/Left Hand:

1. Dampening is accomplished by bringing the plates in contact with the body and its clothed garment.

#### III. Choice of Cymbal:

A. What to Listen & Look For:

1. When selecting a pair of cymbals one must listen for the quickness of response after being struck together, the tonal marriage they make, the lightness of the overtones, and the fundamental pitch in sounding.

B. Size & Weight:

1. When selecting a pair of cymbals one must also keep in mind the amount of sound and the tonal color desired in relation to a musical composition's use of performance. Not to be neglected is the size of the group, the type of group, and the age level.

Jim Sewrey has gained an enviable reputation as an outstanding percussion instructor and clinician. He is exceptionally well versed in the subject of school drumming. All correspondence concerning his monthly clinical column in this magazine or available guest appearance dates should be sent direct to: Jim Sewrey, Percussion Instructor, 5891 Broadmoor Drive, Littleton, Colorado. . . . (The Publisher)

2. Sizes run from two inches to thirty inches in diameter and with weights from extra thin to extra heavy. The weights are categorized as to Band/Orchestra and Dance. Each has various distinct differences also categorized and the playing characteristics between the two categories is completely different. *Know what you want and what you want it for* when purchasing a pair of cymbals. And, if possible, hear how the cymbals sound in the place in which they are to be used, the group they are to be used with, and in use with the type of musical composition for which they were chosen.

NOTE: As can readily be seen, there is need for more than one pair of cymbals.

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b. K. Zildjians, and Ajaha Cymbals are Turkish type cymbals made by the K. Zildjian & Cie. of Constantinople, Turkey.

c. Ludwigs' Paiste Cymbals made by

(Turn to page 58)



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Leonard Falcone, Director of Michigan State University Bands, discusses marching band plans with Assistant Band Director, C. Oscar Stover, and Drum Major Gene Hickson.

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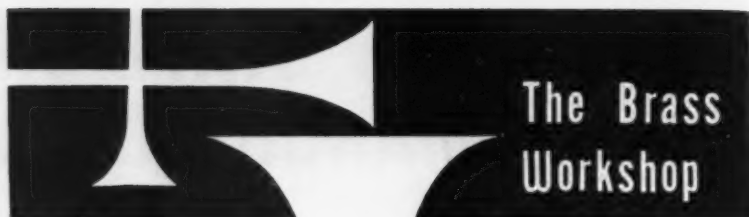
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## The Brass Workshop

By George Reynolds

*Mr. Albert C. Burbank, Asst. Prof. of Music at Itasca College, N.Y. is assistant director of bands, and brass instructor and has had a successful series of years in the public schools before accepting his present post. He did his undergraduate work with your Brass Workshop editor and graduate study with Dr. Frank Simon. He has had professional orchestra experience and has won Canadian as well as American awards for his excellent work with bands. It is a pleasure to have him as guest columnist this month.*

George Reynolds is considered by many to be one of America's leading virtuosos of the cornet and trumpet. He is also an outstanding conductor, clinician, lecturer, and consultant on brass problems. All correspondence concerning his monthly clinical column or available guest appearance dates should be sent direct to: George Reynolds, Director of Bands, Carnegie Institute of Technology, Pittsburgh 13, Pennsylvania. . . . (The Publisher)

### Getting in Shape for the Contest

by Albert C. Burbank

Soon contests and festivals will be main interests to directors, bandmen, and schools, and all will be desirous in presenting the most professional and artistic performances possible. It is with this thought in mind the following suggestions and remarks are directed and offered.

A reminder in regard to the condition of all the brasses should not be slighted. Dents in these instruments should be removed as they may cause more faulty intonation than that which already exists. Also, most students seem to be more careful and take additional pride in the treatment of horns free from dents. Check all water keys for leaks and be sure to replace all corks which have served their useful life, being certain the new ones are seated properly. Valves and slides are an extremely important item and should always be kept clean, well lubricated, and must always be in top working condition. All the brasses should be flushed with luke warm water with the addition of a small amount of a mild soap, such as Ivory, at least every two weeks. This will not only cause these instruments to have more "nose appeal," but will prevent additional intonation problems which can result from altering the bore of these instruments. Be certain mouthpiece shanks are free from any foreign matter, as the mouthpiece is the heart of the instrument. Brushes for the cleaning of these instruments should be available from the school's music

department, and students should be encouraged to use them and held responsible for them.

With the brasses in top condition, we must now turn our attention to intonation, tone, and a fine, balanced sound. Intonation must be stressed from the time students begin the study of an instrument as it is foolish to wait until a short time before festivals or contests before serious attention is given to this most important aspect of brass performance. It is one that must be stressed during lessons, sectionals, ensembles, and full rehearsals. The brasses equipped with valves have the most difficulty in achieving correct intonation as they must 'favor' and 'bend' their notes to bring them in correct pitch. The sooner these players realize it is not merely a matter of pressing valves for the correct pitched notes, the more rapidly their intonation will improve. Trigger mechanisms, on the cornet and trumpet for the first and third valves, are of value, but should and must be thoroughly explained and demonstrated to the student. Usually the trombone players achieve better intonation than the valve instrument players, as from the very start they must be concerned with the variable slide positions and resulting pitch and never have the opportunity to depend on valves for giving correct pitch. Having the band, or various sections, sing their respective parts helps to achieve better intonation and to establish more firmly the correct pitch. If you must warm-up and tune the band some time before your 'on stage' performance, have the brass players keep their mouthpieces 'hand warm'

(Turn to page 57)



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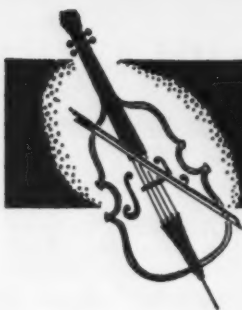


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## The String Clearing House

By Dr. Angelo La Mariana

Dr. Angelo La Mariana is considered one of the most outstanding authorities on string music education in America. He is also an outstanding conductor and clinician. All correspondence concerning his monthly clinical column in this magazine, or available guest appearance dates should be sent direct to: Dr. Angelo La Mariana, State University Teachers College, Plattsburgh, New York. . . . (The Publisher)

In answer to requests and augmenting the recently released manuals of string instruction by MENC (See THE SCHOOL MUSICIAN, Vol. 29, No. 2—page 43, October 1957), the following list suggests additional string material available through the Music Extension of the University of Illinois and the American String Teachers Association.

The Music Extension of the University of Illinois publications listed below are postpaid and should be ordered by number. (Address orders to 608 South Matthews, Urbana, Illinois.)

#1—*Values and Effects of Stringed Instrument Study and Playing* by Gilbert R. Waller—Price 5¢.

Answers to administrator's questions on values of String Study. (5 pages)

#2—*Questions and Answers Concerning String Class Teaching* by Gilbert R. Waller—Price 10¢.

Answers to clear up fallacious thinking about the Class approach. (6 pages)  
#3—*Materials for the Development of String Players through the Classroom Approach*—by Gilbert R. Waller—Price 30¢.

A 24 page list of orchestra, string orchestra and string ensemble material correlated with the use of a beginners' class method.

#4—*Report for the "Instrumental Class of the Modern American School"*—by Paul Rolland—Price 25¢.

A 21 page paper on the problems of violin playing and teaching.

#5—*An Outline of Basic Pointers for String Teachers* by Paul Rolland and Louis A. Potter—Price 15¢.

The four stringed instruments, the problems related to each in playing, the care of instruments and Basic Bowing types are discussed in 11 pages.

#6—*First Bowings* by Paul Rolland—Price 5¢.

Two pages of Elementary bowings and patterns for the study of fundamental bowings.

#7—*The Teaching of the Viola*—by Paul Rolland—Price 10¢.

A seven page list of Viola studies, solos and collections.

#9—*Graded List of Materials and Repertoire for Cello and Course of Study Outline* by Louis A. Potter—Price 20¢.

Remarks about the Methods, Etudes, Studies and Selections make this a valuable 18 page list.

#11—*Recommended String Orchestra Materials* by Louis A. Potter—Price 10¢.

Six pages of graded string orchestral materials.

#12—*Success Factors in String Class Teaching* by Gilbert R. Waller—10¢.

Six pages dealing with the problems of selection of stringed instruments, bows, strings and class procedure.

#13—*Suggested Books, Periodicals, Memberships for the School Orchestra Teacher*—by Gilbert R. Waller—Price 5¢.

#14—*String Epidemics* — by Paul Rolland—Price 10¢.

Eight pages of typical faults in string playing and their correction are discussed. Some of the problems of all players treated are: rushing, intonation, dynamics, rhythmic patterns and typical "danger spots."

#15—*String Fundamentals* by Gilbert R. Waller—Price 10¢.

Five pages dealing with the importance of fundamentals to the various stages of learning strings.

#16—*Graded List of Studies and Pieces for Violin* by Paul Rolland—30¢.

The author has graded music and studies into 12 grades. Each study book has excellent comments. (25 pages).

#17—*Stringed Instrument Vibrato* by Gilbert R. Waller—Price 10¢.

An excellent 6 page pamphlet on how to study vibrato for each instrument, complete with exercises.

The following American String Teacher Association publications should be ordered by title; make check

(Turn to page 60)



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By David Kaplan

### Finger Position

The fundamentals of good finger position must be constantly emphasized to our students. Clearly, poor position is responsible for a good part of the sloppy technique we hear at concerts and contests.

One of the great obstacles to fluent technique is the incorrect manner in

which the hands are held. When the hands are held perpendicular to the clarinet without any curving of the fingers the technique usually suffers. The left hand is in a better position to execute its functions properly if it is held somewhat diagonal to the clarinet with the fingers arched and curved. This is really a practical method

David Kaplan is considered one of the most outstanding clarinet and saxophone authorities in America, especially as it applies to school bands. He is popular as a guest conductor and woodwind clinician. His knowledge of clarinet and saxophone publications is phenomenal. All correspondence concerning his monthly clinical column in this magazine, and guest appearance dates should be sent direct to: David Kaplan, Instructor of Woodwind Instruments, West Texas State College, Canyon, Texas. . . . (The Publisher)

because the left index finger must be so located as to reach easily and instantly the "a" and "A<sub>b</sub>" keys. The first joint of the left index finger is near the "a" key, the second joint near the "A<sub>b</sub>" key.

In the right hand a diagonal angle is also used though probably not as much as in the left hand. Students seem to learn the bad habit of sticking the first finger under the "E<sub>b</sub>" key; this certainly hampers right hand technique. By curving the fingers the index finger can be held close to, or over the "E<sub>b</sub>" key.

Both thumbs require some attention. The left thumb is at a distinct disadvantage when held at either a horizontal or vertical position. The horizontal raises the hand while the vertical lowers the hand; both serve to cramp the hand. Best results have been obtained with the thumb in a diagonal position. The right thumb is often held at a point too far down (near the valley); this tends also to cramp the right hand. It is probably best to hold the thumb at a point somewhere between the nail and the ridge.

Tenseness is often a very serious problem. Fluent technique is hardly possible when the hands or fingers are tense or rigid. The fingers must be alert and flexible but never tense. Learning the principle of relaxation is an important task for the student.

Good finger position is worth emphasizing since it provides the basis for sound finger technique.

### The Works of Professor Rudolph Jettel — Part IV

*Ten Small Exercises for Clarinet and Piano—Rudolf Jettel, Doblinger, 1949.*

Perhaps Professor Jettel's major contribution is in the advanced literature but his *Ten Exercises* is welcome supplementary material to complement the Volume I of the *School for Clarinet*. The little solos vary in calibre but they are all short one page affairs (except the two page #9). The first in E<sub>b</sub> and B<sub>b</sub> is non technical with

(Turn to page 61)

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## The Band Music Laboratory



Coordinated by David Kaplan

### Reviews by David L. Kaplan

*Prelude to "Faust"—Gounod trans. by Paul Steg, Summy-Birchard, FB 8.00, SB 12.00, Full & Cond. scores, 1957.*

One may be properly dubious of transcriptions of operatic literature. Many operatic works simply do not transcribe well for band; others are just not arranged well for band. This sympathetic treatment by Paul Steg is quite another matter. The sound is good and the instruments are intelligently handled. The opening key of the 4/4 Adagio is Fm with the well known melody coming later in F. The ranges are moderate; the cuing is adequate. The problems here will be balance, intonation, attacks, releases, phrasing and delicate playing. This publication is just the type of material that provides good musical training for students. Class C.

*March With Trumpets—William Bergsma, Galaxy, FB 12.00, SB 15.00, Full and Cond. scores, 1957.*

Mr. Bergsma is a teacher of composition at the Julliard school. His March is first in a series of works commissioned by Richard Franco Goldman in memory of his father. The music is a concert grand march, the title being derived from English usage at the time of Shakespeare. The March, mostly in 4/4, opens with cornets and trumpets in unison playing a fanfare type theme; percussion is also important here. The fanfare section leads into a clarinet motif which is followed soon by the fanfare material. Offering contrast is the cantabile theme found in the saxes and horns. The music is at least 6-7 minutes long. The cornet parts are more demanding than the woodwind parts although the clarinets do have a few bars of technical work. Good cornets and good percussion are necessary for this work. Class B up.

*A Carol Festival—scored by Hawley Ades, Shawnee Press, FB 10.00, SB 12.00, Full and Cond. scores, 1957.*

Though the Christmas season has passed we do want to mention this edition. Directors are always on the

Publishers and Directors should direct all correspondence to: . . . David Kaplan, Band Music Laboratory, Music Department, West Texas State College, Canyon, Texas.

lookout for Christmas music and here is an arrangement which is neither too long nor difficult. The music begins moderato, 2/4 in D. After an introduction *Joy To The World* is heard. *We Three Kings* is placed in 3/8 in Am; the oboe solo is cued in the clarinet. *It Came Upon a Midnight Clear* (6/8-Bb), *O Little Town, Hark the Herald*, and *O Come All Ye Faithful* round out the selection. The music is clearly printed and the instruments are in their conservative ranges. The amount of time elapsed is indicated as each new carol is reached. Class C.

*Impressions of Seville—Harry Simeone, Shawnee Press, FB 16.00, SB 20.00, Full and cond. scores, 1957.*

Here is a suite in four movements for band and optional girls chorus. The first movement, *El Torero* (in Gm and G) begins slowly in 4/4 before the bright 3/4 tempo is ushered in. A Spanish type rhythm, eighth and two sixteenths, predominates. The Cathedral is a slow 4/4 in Eb; here the SSA chorus is used. *Gypsy Girl* is a moderato 4/4 in Bb while the *Flamenco Dancer* is a fast 6/8 in F and Bbm. The instruments are given

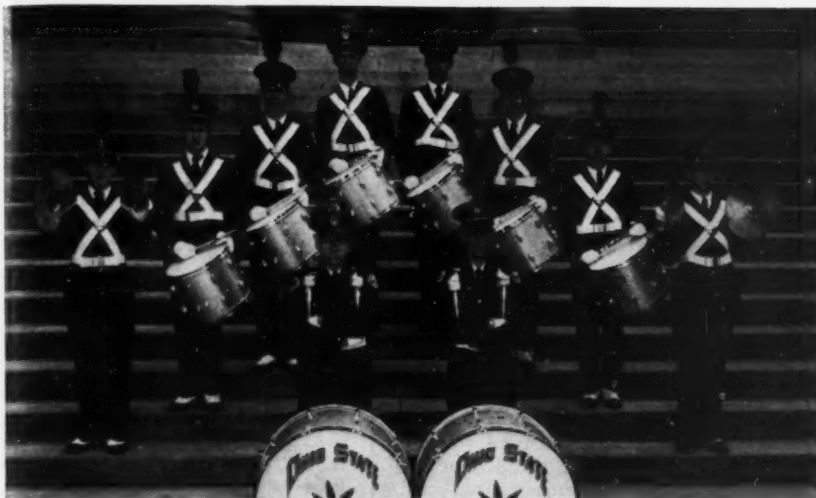
(Turn to page 63)

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**By Floyd Zarbock**

Former Drum Major for the University of Michigan Marching Band.

In the column last month, variety of movement was discussed. Since many of you will be entering contests in this and in succeeding months you are beginning or already recognize the importance of variety of movement. You can rest assured that it is a very important component part of your routine. Do not, however, rely completely on the variety of tricks in the routine to win a contest for you. A champion twirler's routine consists not only of several movements but it also has "speed."

This, along with other important aspects of routines, is often misunderstood or misinterpreted by many people. Consequently when reference is made to relative speed by a judge or other critic, the twirler frequently does not fully understand the content of the statements. One dictionary definition indicates that speed is rapidity of movement and this will suffice for certain movements in twirling. It is evident, however, that a twirler could move his hand, arm, or leg rapidly and yet not be twirling rapidly. So when speed is used in reference to twirling it applies to the speed of the baton as it is moved in a circular manner, straight line, arc, or some combination of the same. For example, if the baton is held at the end and moved in a circle or pulled from one side of the body to the other, speed would be present. If the time for doing a particular movement is decreased then naturally the speed is increased—assuming no portion of the movement is excluded and that the baton generates identical patterns each time the movement is executed. The next question is, "How is it possible to know the proper speed to execute a movement or series of movements?"

Theoretically, there is no limit to the speed of a twirler until the baton has reached the speed of light—186,300 miles per second. Due to the limitations of the human anatomy, however, it is ridiculous to think of speed in twirling in relation to the

Floyd Zarbock is considered one of the most outstanding authorities on Drum Majoring and Baton Twirling in America. He is also noted for his excellent clinics that he presents across the nation during the Summer. He is extremely popular as an adjudicator. All correspondence concerning his monthly clinical column in this magazine, or available clinical or adjudicating dates should be sent direct to: Floyd Zarbock, 4514 Lomitas, #3, Houston 6, Texas. . . . (The Publisher)

speed of light. However, a practical comparison can be made to the speed of an automobile. The reader may be interested in learning the approximate speed of a baton. The following table is only approximate and shows only the speed of the tip or ball of the baton when it is twirled in the center. This condition occurs when doing horizontals, two hand spins, etc.

Revolutions per Second	Speed in Miles per Hour
3	15
6	30
9	45
12	60
15	75

A slow twirler will make from 1 to 3 revolutions per second. A twirler with average speed ordinarily will make from 4 to 5 revolutions per (Turn to page 59)

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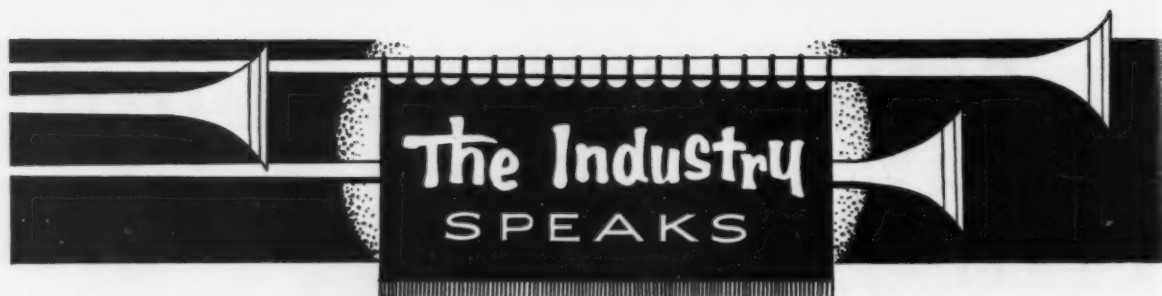
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## Research Is Important

By Paul M. Gazlay

Research is "a process of investigation or experimentation undertaken to discover and interpret new facts, to revise accepted conclusions, or to make practical applications of new or revised conclusions." All around we can see the technological progress brought about by research in the various "machines" that are a part of modern living. Radios, TV sets, automobiles, refrigerators, and many, many other items are what they are today because of research. In the field of music, there are "machines" bringing reproduced music into our homes with the realistic fidelity made possible only by research.

One of the earliest technical devices, or machines, to be used in connection with music, other than the musical instruments themselves, was the metronome. The metronome measures time accurately and serves as a useful tool in training music students to have an accurate sense of timing.

Since the advent of the metronome, other machines have come from the research laboratory to serve as valuable tools in the field of music. One such machine, widely used by music educators, piano tuners, scientists and musicians, is the Stroboconn, which does for pitch what the metronome does for rhythm. The Stroboconn measures frequency quickly and accurately in terms of "cents" (1/100 of a semitone).

Other devices have come or will come from the research laboratory to accurately measure and give visual indications of such things as dynamics and tone quality. Such machines serve many useful purposes: the music student actually sees indications of what

he hears and thereby develops more quickly an accurate sense of rhythm, pitch, loudness and timbre; they serve as a means of communication between



Paul M. Gazlay  
President, C. G. Conn., Ltd.  
Elkhart, Indiana

the teacher and the student, between the musician and the scientist, and between musicians themselves. As Lord Kelvin said, "When you can measure what you are talking about and express it in numbers, you know something about it." Being able to express musical quantities in terms of numbers is of considerable help in the communication of ideas; it also makes possible establishment of meaningful standards.

Since it is now possible to measure

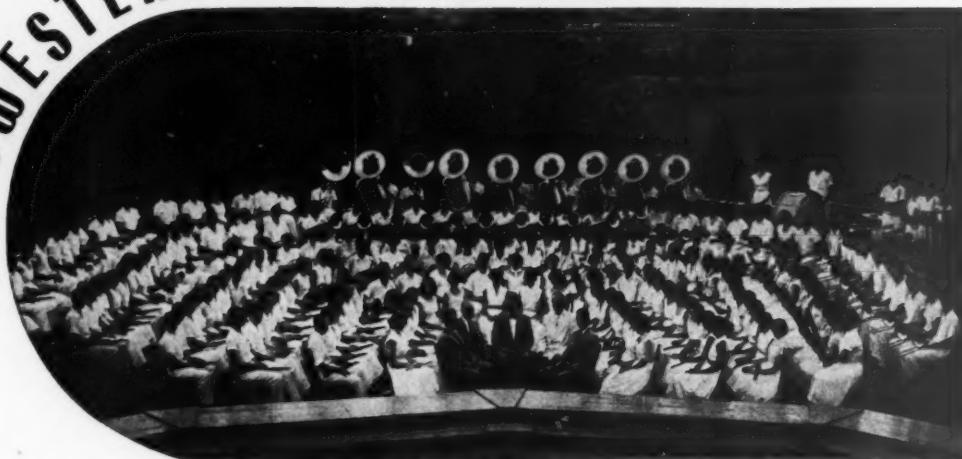
time quickly and accurately, it becomes possible to state a cadence that can be maintained. The ability to measure frequencies quickly and accurately gives significance to the American standard of A4=440 cycles per second for a tuning standard. Similar reasoning follows for dynamics and tone quality. It is certainly of help, in determining the proper degree of loudness in a dynamic climax, for example, to see an indication of that loudness; or to see what a "bright" tone or "stuffy" tone actually looks like at the very time it is being heard. Furthermore, these and other machines are of tremendous value in applying research techniques to the improvement of musical instruments themselves.

The scientific approach to the acoustical design of musical instruments is extremely complex. But the impossible becomes reality when the powerful tools of modern research are set in motion. There are high speed computers to calculate complex acoustical formulas. From these calculations the bore of wind instruments can be calibrated for accurate intonation, uniform response, and the desired tone quality. Other scientific devices now make it possible for researchers to measure accurately what goes on inside the instruments and analyze what comes out.

Research is important in music just as it is in other fields. It is important because it makes possible the production of new and better tools related to music and the design and production of much finer instruments for the musician.

The End

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Concerning the cover photograph —

## "Lest We Forget"

McAllister — Goldman — Harding

By L. J. Cooley

Today we recognize many great names in the field of music education such as Harris, Lawlor, Rush, Brandenburg, Revelli, Dvorak, Hindsley, Bainum, Peters, and hundreds of others. But what of those great names that played such an important part in "making this all possible." Perhaps an even dozen made their mark well. Three made outstanding contributions, especially in the field of instrumental music. They were Harding, Goldman, and McAllister. What made these men great? Why were their contributions so effective in the growth of instrumental music education since the middle twenties? Let us discuss them briefly in the order in which they appear on the cover photograph which was taken in 1936 at the University of Illinois.

First is the late A. R. McAllister of Joliet, Illinois. He has often been referred to as the "founder of the school band movement." No one person may ever be given credit for starting the school band movement in our nation. However, McAllister was elected the first president of the National School Band Association in 1926. Later he was elected to the new office of president of the National School Band, Orchestra, and Vocal Association, the position he held until his death in 1944. He believed in unity

of purpose, that of uniting the school band directors of the nation. Through his dynamic leadership, the school band directors developed a strong and influential organization that later played such an important part in the development of the Music Educators National Conference.

Next comes the late Dr. Edwin Franko Goldman, the founder of the American Bandmasters Association. His greatest belief was "better bands and better band music." Through his inspired leadership, much was done to raise the standards of published band music. Though a professional musician the greater part of his life, and for many years the director of the famous "Goldman Band," he was always ready and willing to assist the school band movement by his counsel and presence. He attended all meetings of the National School Band Association until it went out of existence. He was an ardent supporter of the American School Band Directors Association right up until his death in 1956. He believed that every young boy or girl in the nation should be given the opportunity to play in a school band if he so desired.

The third is Dr. A. Austin Harding, Director Emeritus of the University of Illinois Bands. Dr. Harding is known by more than 25,000 band directors

as the "Dean of College Band Directors." Today he is as alert and keen of mind as ever. Back in the middle twenties he played host to the annual meetings and clinics of the National School Band Association. During the past thirty years he has traveled to countless cities and villages, ever ready to assist the school administrators and directors with their band and instrumental problems. As conductor of the famous University of Illinois Band for many years, he was instrumental in raising the sights of school and college band directors by presenting the finest in band music. The word mediocracy was never found in his vocabulary. This month he will see his dream come true, the dedication of the new band building at the University, where he became famous. The occasion is the annual meeting of the American Bandmasters Association of which he is the Honorary Life President. If one visits this new building, one will still find him at work in his own private office, writing new arrangements, answering correspondence, and continuing to inspire the young band directors of today.

So as the metronome of time swings on, let us not forget those great names who did so much to "make this all possible."

The End



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3

# The Challenge For Chairs

By James F. Herendeen, N.C.B.A.

Who does not know of some professional person who has reached the top of the ladder by a means other than hard work? This same man becomes stagnant, apathetic, and otherwise lacking in that element of initiative which prevents him from ever becoming a real top executive, worthy of respect and professional admiration.

On the other hand we know those brilliant men, admired and respected in their field, who arrived at their position of stature through industrious determination proving their worth by example and achievement.

So, too, do we have youngsters in our bands and orchestras who have attained the upper chairs by some non-objective means. These boys and girls have either been placed there by the director or have merited the seat by "the work-up method."

In this article we will attempt to evaluate the various methods of student chair placement and prove our contention, that a purely objective means of selection, such as the challenge system, will: 1. build student confidence in the director; 2. create student home practice initiative; 3. prompt lower chair players to improve; 4. better the overall quality of the band; 5. teach students to discern between good and poor playing.

In some bands and orchestras, students are placed in chairs by the director only. It is assumed by this writer that students are placed according to playing ability. In some cases this assumption would be false since personalities sometimes affect the director's evaluation of playing ability.

Disregarding this possibility, and assuming the former, we object to this type of placement on the following grounds: 1. Lower chair players can seldom visualize themselves improving enough to convince the director that they merit a higher chair; 2. regardless of the integrity of the director placing students by this method, some students and parents will feel something personal about the selection. Students will be thwarted from further pursuance of a better chair.

We arrive at a further objection in the case of a judgment made by a band committee or a group of officers or advisors. Too often the officers in a band or orchestra are selected on the basis of personality and popularity. Such a group, vested with the power and authority of selecting the best players for 1st chair, will be ill equipped for the job, and even if equal to the task, can give vent to animosities among the players.

Some directors claim to have met with success in employing a rotating system of seat occupancy. By some method players are seated according to ability. Two or three players read from each stand. According to a pre-determined schedule the second person on the stand replaces the 1st player for a week or so, at which time this second player resumes his original seat, and so they alternate. In the case of three persons on a stand, the 1st person moves to 3rd, the 2nd is 1st and the 3rd chair player moves to 2nd for a period of weeks. This is much like the old baseball work-up game. Here there is no feeling of permanence nor

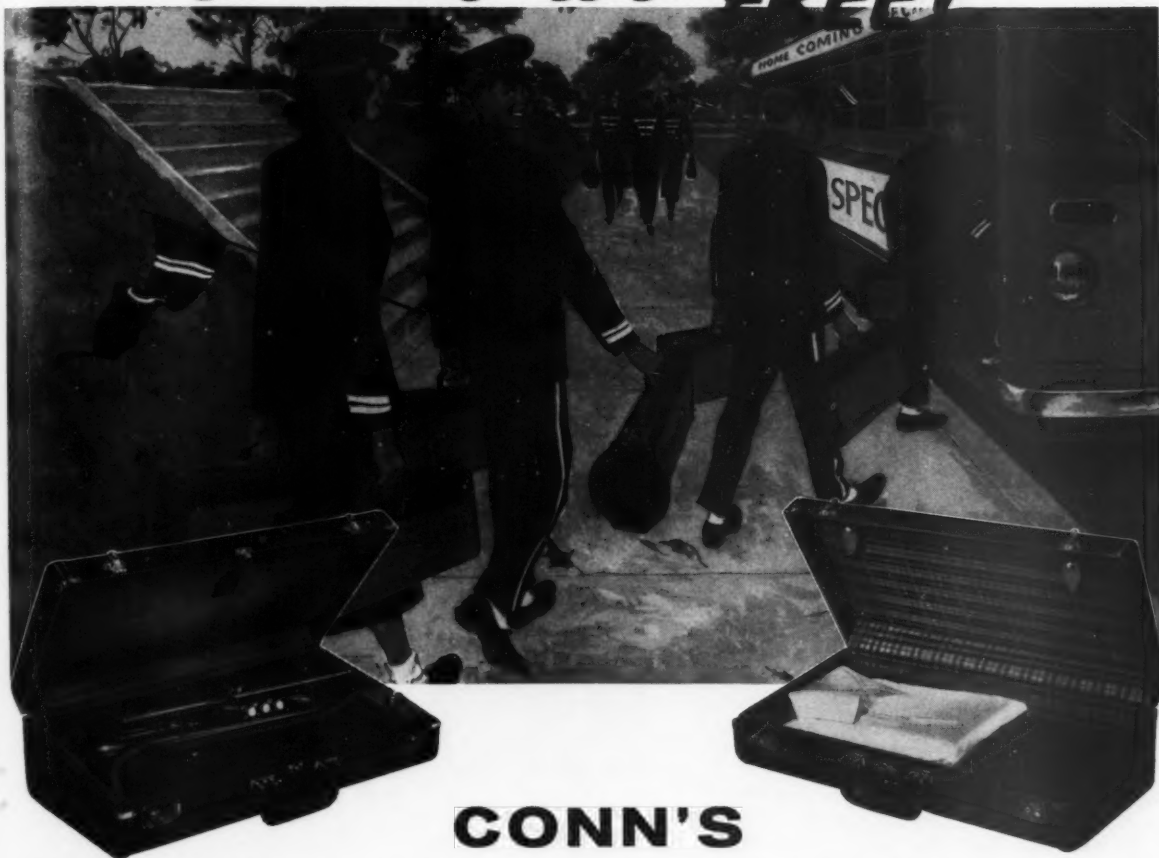
measure of accomplishment. Initiative is nipped in the bud, and reasons for home practice made fewer.

Let us now consider the challenge system of seating and what it will do for the band and for the attitude of the individual player. Let us start with a description of the system and a word about its institution and use.

Some form of challenge system was devised for use in seating students at long term, state and national band and orchestra camps where seating of large numbers of totally unfamiliar students made necessary the invention of an objective means of later readjustment. Varying forms of challenge systems have developed from this beginning several years ago.

As soon as possible, after the start of the school term, the director should hold try-outs within the sections. In order to establish a feeling of total objectivity and to obtain the bandmembers' confidence that the director is playing fair, the band should play a part in the determination of the seating according to the abilities displayed in the tryout. No lengthy description of try-out procedure will be attempted here. An original facility exercise and an etude composed by the director should be mimeographed or duplicated to assure that all players will perform the same material with no chance that anyone will have previously experienced playing it as literature. All players of the section should perform the try-out, one at a time, within good hearing distance of the balance of the band and the director, but OUT OF THE SIGHT of all.

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Some directors have purchased dressing screens for this purpose. When the challenges are over for the day the screen can be folded and put away.

Gradation of each player should follow his performance in much the same manner as formal contest adjudication. The band should voice its opinion as to gradation with the understanding that the mitigation of judgment is reserved for the director in every case. Seldom, may we add, is it necessary for the director to veto the choice of the band. Thus, "a meeting of the minds" has determined 1st, 2nd, and 3rd chairs etc. The important factor to understand and to impart to the band at this juncture is, that this determination is at best only a temporary one. By use of the challenge system

any person within the section can better his position by the means we are now ready to describe.

Let us suppose that within the cornet section we have 2 players on the solo book, 2 players on the 1st book, 3 players on the 2nd book and on down the line. This arrangement was determined some weeks ago at the mid-winter try-outs. Now, however, the 1st chair player of the 3rd book (second cornets) feels that he can play better than (not merely as well as) the last chair player of the 2nd book (1st cornets). This player desiring, thus, to move from 2nd cornet to 1st cornet (last chair) merely serves notice of one week to the other person involved and selects a number from the folder on which they will challenge. The

challenger makes his plan known to the director by placing his name, the name of the person challenged and the name of the selection chosen on the challenge sheet posted in the band room. At the time of the challenge the director will pick something for both players to sight read. We can see, then, that importance is placed upon practice of the materials in the folder, sight reading, and since the ultimate judgment of the band decides the winner, the band considers such aspects of playing as tone production, technique and intonation. It can truly be said that it is a teaching and learning experience.

In execution of the challenge the two players obscure themselves from  
(Turn to page 72)

*As The Scientist Goes, So Goes —*

## The Modern String Teacher

By Otto Leppert, ASTA

In this age of rapid advances in technological, scientific, medical and educational fields, the string teacher needs to ask himself if he is also advancing and keeping up with the progress being made in the teaching profession.

The modern scientist and physician must keep pace with the progress being made in their fields. They do so by taking refresher courses and by regular reading of publications describing discoveries and new techniques in their professions, also by attending medical and scientific conventions.

The alert string teacher, in order to avoid getting into a teaching rut, also needs an occasional refresher course. His attendance at string clinics and workshops, affiliation with string teachers' organizations such as the American String Teachers Association and regular reading of teachers publications and journals are a "must" for the up-to-date instrumental instructor and string teacher. Old fashioned teaching methods in use a generation ago are no

longer good enough for the students of to-day.

These are the qualities and philosophy of the modern, progressive string teacher.

1. He is constantly on the alert for ways to improve his teaching methods and procedures.

2. He examines and studies up-to-date, attractive string materials so as to apply them in his teaching.

3. He attends string clinics and workshops and participates in the activities of string teacher organizations such as ASTA. He knows that by joining this organization he is supporting and encouraging the promotion and development of string instrument playing to the end that our country's cultural life will be enriched.

4. He keeps up with the times by adapting and gearing his teaching techniques to the latest educational trends.

5. He keeps well-informed on specific string problems and methods of solving them by reading teachers publications and literature related to this field.

6. He is constantly searching for new teaching techniques and approaches which, together with inspiring teaching, will aid in keeping his students enthused so that they will derive greater enjoyment and satisfaction in playing good music proficiently.

7. He gives his students frequent opportunities to perform in public as he knows this is one of the best means of stimulating and retaining their interest in their studies.

8. He is enthusiastic. His zeal and love for music are contagious and transform music study into an exciting, enjoyable experience.

9. He is constantly striving to establish the highest artistic and pedagogical standards in stringed instrument teaching.

10. He insists on students using adequate stringed instruments which meet M.E.N.C. standards for he knows that this is a vital factor in the success or failure of his students and that faulty, inferior instruments may jeopardize his entire string program.





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Across the evening sky flashes a tiny pinpoint of light . . . and a whole new era is born!

To meet the challenges of this new age, we do need more and better scientific training. We do need a more serious attitude toward learning and higher standards for our schools and colleges.

But in our haste to regain leadership and prestige, let us not forget the solid principles on which our American system of education is founded.

Basic to our American concepts is development of the *individual* as a *whole*. And certainly there is no aspect of education that contributes more broadly to Man's basic needs than Music!

Where else can we teach alertness of mind, physical dexterity and the accurate coordination of eyes, ears and muscles all in one class? Where else can we develop individuality and self-reliance, and teach the value of group effort and group discipline at one and the same time? In all the school curriculum there is no more healthful, satisfying and soul-enriching experience than the creation of beautiful music. There is no accomplishment that is so universally envied by those who have missed out on the joys of a music education!

As we re-examine and re-appraise our American system of education, let no one sell short the priceless value of musical training. For Music is basic, and music education is one of the important means by which we are shaping a brighter and happier future for America and the World!

First in series of messages published in the public interest by

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For Over Half a Century Makers of the Finest in Wind Instruments

## **“The World’s Largest Music Festival”**

By Forrest L. McAllister

Each year during the early part of May, eight to ten thousand school age musicians converge on the pretty little town of Enid, Oklahoma to participate in the internationally famous Tri-State Music Festival. So named because in its early history participants were drawn from a three state area, today as many as nineteen states are represented. To many, this festival is considered *the* national.

Administrators who attend and observe this festival are amazed at the educationally sound policies that are the basis for its more than a quarter century of success. Students are not merely placed in a first, second, or third division category for exhibited efficiency, they are given advice and counsel by some of the greatest music educators in the nation.

Young instrumentalists and vocalists from anywhere in the nation may enter competition as individual soloists or in small ensembles. Large performing groups such as concert and marching bands, orchestras, and choruses compete annually. A million dollar parade is held on the morning of the last day. The climax of the three day festival is reached when the Tri-State Festival Chorus, Orchestra, and Band are presented to the public and visiting contestants. Membership in these three groups are recruited from participating contestants. Only the finest are selected. Some twenty-one guest conductors and adjudicators work diligently to give all young people an inspirational and practical educational experience.

Founded in 1932 by Phillips University and the Enid Chamber of Com-

merce, today's festival is considered to be the largest in the world. So that the reader may capture some of the highlights of the three day period, *THE SCHOOL MUSICIAN* has published three consecutive pages of photographs taken by Mr. Paul Branom, High School Bandmaster of the Lubbock High School, Lubbock, Texas.

### **1958 Tri-State**

Tri-State for 1958 will retain the old features and add many new ones. New judges, different guest organizations and ensembles, special clinicians, and Festival-inspired compositions will make this Festival most memorable. This year's dates are set for May 2, 3, and 4.

The newest of the service organizations, the Air Force Drum and Bugle Corps, will present a precision marching and playing exhibition and lead the Million Dollar Parade. This Corps has travelled extensively and has been acclaimed for its high quality of performance.

Compositions will be premiered at the Festival by the Phillips University Concert Band, by the Tri-State Band, and by the Tri-State Band, Orchestra, and Chorus. Dr. Earl D. Irons is writing a concert march for the University Band and the Festival. Ralph Hermann's "Fete" will be given a first performance under his direction by the Tri-State Band. Mr. Hermann attended Tri-State in 1956. Dr. Lucien Cailliet, a new judge and guest conductor, is writing the number to be used for the Grand Finale by the Tri-State Band, Orchestra, and Chorus.

Other eminent musicians who will be new judges and guest conductors are Dr. William Revelli of the University of Michigan, Ralph Rush of the University of Southern California, and Lloyd Pfautsch of Illinois Wesleyan University. Arthur Saam Best of Western Reserve University will be guest oboe soloist and clinician. Mr. Max Pottag, celebrated French hornist, will organize and direct a horn ensemble and lead a clinic discussion. Sigurd Rascher returns as saxophone soloist and clinician, and Hugo Fox will conduct clinic discussions on the bassoon, bassoon reeds and literature. Percussion clinics will be led this year by Richard Schory, percussion expert

*(Turn to page 72)*

### **1958 Deadlines**

All students and directors wishing to enter solo, ensemble, or large performing groups in the 1958 Festival must make application on the regular official entry blank. The deadlines for entering competition and the Tri-State Festival Chorus, Orchestra, or Band are as follows:

*March 18, 1958*—Application for Festival Band, Chorus, or Band, *April 1, 1958*—Application for entry into Orchestra, Band, Chorus, Glee Club, Drum and Bugle Corps, Stage Band, Ensemble, or soloist competition.

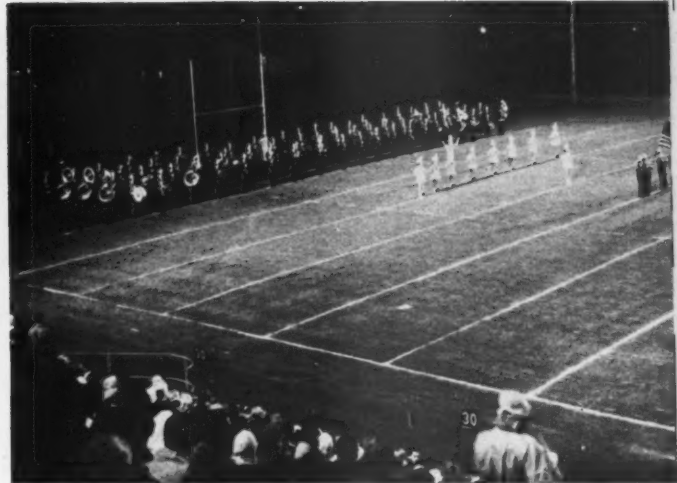
All correspondence and requests for application blanks should be addressed to Dr. Miburn E. Carey, Tri-State Festival Manager, Box 2068 University Station, Enid, Oklahoma.

# Enid's Festival In Pictures . .

Photos by Paul Branom  
High School Band Director  
Lubbock, Texas



The outstanding Phillips University Band and Chorus present a formal concert for all Tri-Staters under the direction of Dr. Milburn E. Carey.

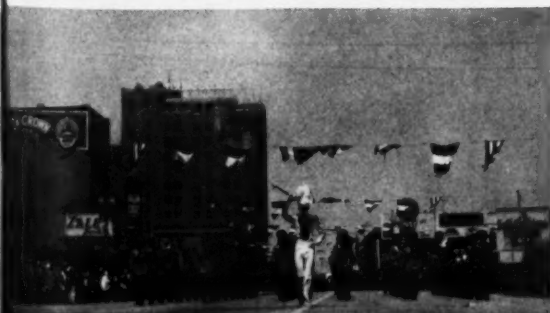


A crack marching band lines up ready for the starting gun. Bands compete in class "A" to "CCC." More than fifty bands enter this event.



Dr. Archie N. Jones, popular vocal adjudicator and guest conductor rehearses the 400 voice Festival Chorus in preparation for the big concert on the final night.

Over 100 bands march in the million dollar parade.



Dr. Joseph E. Maddy, President of the National Music Camp, Marvin Rubin, Director of the Youth Symphony, Lexington, Kentucky, and Dr. Norval Church, Columbia University discuss some of the finer points of orchestral adjudicating.

Four extra cymbal players were used in "Bathsheba" performed by the Festival Band.



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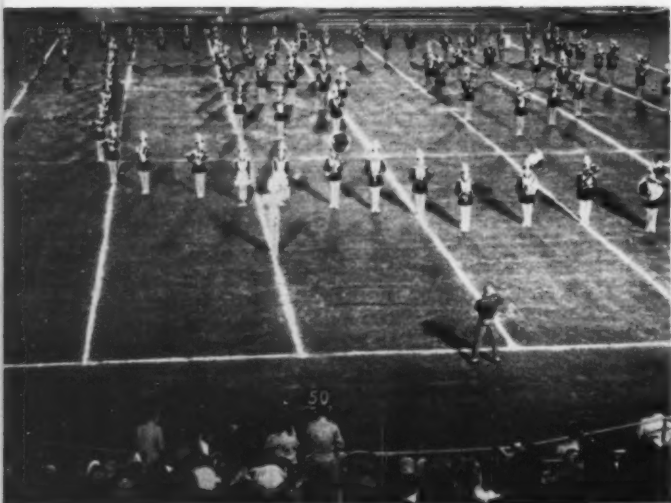




"Bill" Ludwig Jr., popular percussion clinician performs for the drummers of more than 75 bands.



Many bands rent cots from the Tri-State Festival Association. For two nights many girls and boys live in separate dormitory type quarters where practicing, hair dressing, and rest reign supreme.



The wonderful Enid, Oklahoma High School Band forms the state of Oklahoma to celebrate the 50th Anniversary of the admittance of the state into the union.



Now comes the big moment. Dr. Milburn E. Carey, Festival Manager announces the winners of the numerous trophies awarded winning bands, orchestras, and choruses.

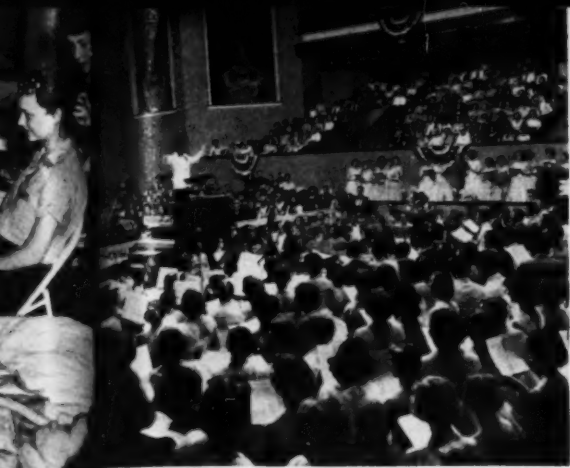
"Stooges" keep the judges on time.



High school orchestras perform like professionals in competition.







The festival climax is reached when the combined band, orchestra, and chorus perform as one great instrument.



Judges take their work seriously in selecting the top bands in the million dollar parade.



There is an undisputable "esprit de corps" among Texans anywhere. The sign so indicates.



Judges Harding, Wilson, and McAllister select the top class "A" bands.

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Many of the judges work 12 to 14 hours a day to help the young contestants.

Marvin Rubin conducts the Festival Orchestra of 100 pieces.



Several judges received the Honorary Doctors Degree.

A 19 car special train brought the Joliet, Ill., Grade School Band to Enid.



## The Sciences of Musical Sound

By Francis F. Martin

This is the seventh in a series of articles on the role of musicology in music education.

Music is a science as well as an art. Musical sound is a science from an acoustic-psycho-social standpoint. Music is an art from an esthetic viewpoint. It is the purpose of this article to discuss briefly the sciences of music.

Three interrelated sciences to be considered are acoustics, psychology of music and sociology of music. Acoustics is the physical science of sound. Psychology of music is the study of the effects of music on human behavior. Sociology of music is the study of the effects of music on society and culture.

Acoustics involves the production, transmission and reception of sound. Sound is produced whenever a medium, such as a string, pipe, bar or membrane, is set in vibration or motion by some force. This force can be the violin bow being drawn across the strings, the stream of breath in a wind instrument or the drumstick striking the drumhead.

This force applied to a medium produces a sound. Sound has pitch, volume, quality and duration. The size of the medium determines the number of times it will vibrate per second when it is set in motion. This frequency of vibration determines the pitch of the note produced. A high frequency produces a high note; a low frequency produces a low note. For example, *A* above third space *C* on the piano has a frequency of 880 vibrations per second. *A* below middle *C* has a frequency of 220 vibrations per second.

The intensity of force applied to produce a sound results in the volume or dynamics. The greatest force produces the most volume. Thus, a *fortissimo* on a brass instrument is produced by blowing harder into the mouthpiece.

Each sound producing medium has a sound characteristic which distinguishes it from other media. For instance, it is this sound characteristic or quality which distinguishes an oboe from a clarinet or cello. The listener can recognize an instrument by the quality of its sound. These characteristics result from instrument configuration, such as the ratio of the length of a brass pipe to its bore.

Sound exists in time duration. Sound is a temporal science which pertains to time. Time duration is the broad concept of rhythm with all its aspects including tempo, note values, acceleration, retardation, rhythmic patterns, etc.

Therefore, a sound that is produced has pitch, volume, quality and duration. The frequency of vibration determines the pitch. The magnitude of the force applied to generate the sound determines the volume or dynamics. The configuration of the musical instrument determines its quality or that which distinguishes the sound characteristic from another.

Sound is produced by one medium and transmitted by another, the most common of which is air. Sound is transmitted in a medium by sound waves. Sound waves are like the ripples caused by dropping a pebble in a pool of water. These sound waves continue until they decay and are no longer audible.

A sound wave bounces back when it hits a smooth surface. This is called reverberation. Sound is reinforced by the reverberations in the sounding board of a piano, the violin belly, the singer's oral cavity, the bell of a wind instrument.

A sound wave is partially absorbed when it hits a rough surface. This is called absorption. A sound wave could continue almost indefinitely if it were not absorbed by draperies,

porous walls, carpeting, air, etc. Sound absorption causes a sound to decay and vanish completely. Reverberation and absorption must be in proper balance, so that music can be audible and persist for the right length of time.

Sound reception more accurately belongs in the category of psychoacoustics. Psychoacoustics is the manner in which the ear receives and interprets sound. This evidences the interplay of acoustics and psychology. Reception involves the organic function of the human ear, the physiological, psychological and emotional reaction to sound.

The human ear is one of the most marvelous and intricate physiological mechanisms of the whole body. In make-up, the ear is in three parts. It consists of the outer, middle and inner ear. The outer ear collects the sound waves which cause the ear drum to vibrate. This vibration is propagated through the middle ear. The inner ear converts this vibratory motion into nerve impulses which are transmitted to the brain.

The ear functions as a sort of an acoustic transformer. It converts sound waves into nerve impulses. It is this principle which man, the inventor, has applied to the construction of the microphone.

Whenever a person is within the physical range of musical sounds, he receives a sound sensation. A sensation results from the stimulation of the sense organs. The listener reacts to a sound sensation emotionally as well as physiologically. The emotional reaction manifests itself as joy, elation, pleasure, surprise, fear, depression, etc. The physiological response manifests itself by foot tapping, hand clapping, bodily sway, inaudible articulation of the tongue, soft palate or vocal cords, etc.

An emotional and a physiological

response is the individual's first reaction to any sound stimulus. The kind and degree of response varies from little or no visible behavioral change to various forms of overt behavior. With each sound stimulus there always follows a response, both emotional and physiological.

The emotional and physiological responses are subjective in nature. These responses come from within the individual. These responses vary from one person to the next, and even with the same person they vary from one time to the next. These subjective responses cannot be predicted with any certainty.

Historically certain melodic intervals, certain modes, certain melodic configurations were predestined to evoke given emotions, such as, minor keys supposedly produce sadness. However, no such simplification is possible. The fact there will be a response is sure; the kind and degree of response is uncertain.

Following these subjective responses, the individual makes an intellectual evaluation of what he has heard. This is an objective evaluation of sound perception. It is an evaluation of the physical elements of sound, namely pitch, volume, quality and duration. The intensiveness of the evaluation depends on the individual's musical intelligence and experience.

An objective evaluation of music is an analysis of melody, harmony, rhythm, form, color, dynamics, special effects. These are all related to the acoustical elements of sound. Melody and harmony involve pitch. Rhythm is duration. Color is quality. Dynamics is volume. Form and special effects involve several elements.

Sociology of music is the study of the effects of music on society. It is the cultural effect of music. There are social institutions and industries which have been created as by-products of music. Some of the tangible aspects of music sociology include the hardware and buildings associated with music.

Consider the social institutions of music. These include opera houses, concert halls, music conservatories, music schools, music societies. Some, such as opera houses and concert halls, often are a conspicuous feature of a large metropolis. This is especially true of many European opera houses. This is true of opera houses in San Francisco, Boston and Chicago.

Consider the industries of music. These include music publishers, instrument manufacturers, record companies, radio and television, motion pictures. Each of these industries is providing

(Turn to page 56)

# The Thompson Harp

By Earl Thompson

The harp, being one of the oldest instruments, is also one of the least understood. This is mainly because the strings have been such a problem, therefore the harp has never been produced in large commercial quantities. Most people, musicians included, think that it is very hard to play. The musicians who know both the harp and other orchestral instruments, agree that the oboe and French horn are the most difficult, and the harp one of the less difficult. Now that modern science has solved the string problem, as well as helping with some of the other weak places in the harp, the harp is going to become more familiar to people.

The Thompson Harp now being produced in the United States is patterned after the Irish Harp developed over many hundreds of years. It has the same number of strings and is almost the same size, but is stronger and has a much better tone quality. The modern concert harp was developed in France in the early 1800s. Until then, composers did not use the harp to a great extent, because it was very limited. With the development of the modern harp, and the possibility of getting 21 half tones to the octave, therefore being able to play in any key at a moment's notice, the composers of the time got a chance to put harp parts into music. From then on, the harp has found its way into more and more music. Because of the complicated mechanism of the concert harp, and the space needed for this mechanism, the Irish harp has never had the possibility of being played with 21 half tones per octave. But with the finger-operated sharpening levers and the possibility of 14 half-tones per octave, it can be played in many keys and therefore is not as limited as one might think.

On the Thompson Harp now being produced, more than \$10,000 was spent in developing the sharpening levers, and the fiberglass body. Having a fiberglass body makes the harp so much stronger that a much higher tension can be produced in the strings, therefore making a much better tone. The tone



of a string is changed with length, size, and most importantly, tension. It is therefore a cause of much experimenting to get a good tone by changing all the factors again and again. Most of the strings on the Thompson harp are made of nylon, a few of the bases being wire-wound. Very little trouble is experienced now with strings.

The sharpening levers are made of stainless steel and produced by the investment casting process. This process has been used for a long time by dentists in the casting of gold fillings, but only by the engineer in manufacturing machine parts since the advent of the jet airplane engine. It was then that thousands of small blades had to be made of very hard metals. They could not be machined in the quantities needed and the production of jet engines was delayed until someone who had probably just been to his dentist thought of using the investment or "lost wax" process to produce the very hard, high tempered steel blades. The sharpening levers are made from this steel to avoid the corrosion problems, and they will not break if the harp

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## Our Hollywood Bowl Experience

By Jane Skinner

Every choral director knows that without a total physical and emotional response from his singers, the performance ranges from the mediocre to downright poor singing. Thus, when a performance comes along that can tap the imagination and the very core of the individuals involved, only then do we have the fertile ground in which to plant the life-giving ingredients which make up the choral art. Educators call this motivation, but it seems to go beyond the connotation of the educator when an electric performance is involved. When the true aesthetic experience comes, it comes *not* for a grade, *not* to please the director, *not* to please the audience, but it comes because it must, and when it comes, it transports the singers and the director out of themselves, into a realm of selflessness where sixty souls meet and mingle and create together a oneness of sound and a oneness of purpose quite wonderful — and exceedingly rare.

Such a performance came our way Easter Sunday morning in the Hollywood Bowl—and at five A.M.

But such a performance did not have its beginning at that moment. It had its origins in the steady growth of the vocal department at El Monte High School, and in the stimulating leadership of Lois Wells, whose life was bound up in young singers. She was intent upon building a choir which could be proud of itself musically, socially, and spiritually. She succeeded in doing just that, and as the voice teacher and the head of the department, she continues to generate enthusiasm in our students.

Along with Miss Wells, and just as influential, was another person

whose interest was the educating of young people through the medium of the voice class. This woman, Mrs. Margaret Swansea, is no longer on our faculty, but she taught us all to know that singing is a total response, a total



Jane Skinner

process, involving the entire being. We learned that the full resources of the voice can only be developed when the entire personality is in balance. And so voice classes were inaugurated in order that students might better learn to understand themselves, and their place in the scheme of things. Needless to say, some fine vocal growth ensued.

Therefore, with this kind of tradition long established, it was a comparatively

simple matter to come there, and after a short two years, have a choir which accepted a new director, and had faith in the end result, namely, the finest choral singing possible within our collective capacities. And so it is true that this choir is a constant source of inspiration to me, that between me, and it, there is a giving and taking, a continuous process of inter-action. We have come to understand each other.

Like all high schools, we lose at least half of our singers at graduation time each year. Every fall we are faced with an eager, but very inexperienced group of young people. This past year had seemed especially difficult, but with male sectional rehearsals, and as much individual work as could be accomplished in the voice classes, we gradually began to hear the sound we were after.

By December, we performed in a festival in Los Angeles. This performance took fire. At last, what we had been working towards made some sense to the students. A concept had been born. Now it was the choir members themselves who were dissatisfied with mediocre performances, and not solely the director.

When the call came regarding the possibility of the Hollywood Bowl appearance, we were told that an audition was necessary for two reasons: one, because never before had a high school choir been used, and two, at no other time had an a cappella choir sung. Therefore, it would be necessary to convince members of the Bowl committee that this choir would be able to produce the sound desired for such an auspicious occasion.

I must mention the audition for the sake of fellow directors who, like my-



self, get themselves in the way of a good performance many times. This particular evening I was very relaxed. The members of the choir were so eager and anxious to do well that I did not feel I had to carry all of the load. Somehow it did not matter too much to me whether or not the members of the committee wanted the choir. I felt protective, a little like a mother hen with her chicks. I could feel their intense desire to be "good enough," and I felt moved to be exceedingly warm, but strong, like a solid bulwark for them to lean on. The singers and I had great fun. The response from the listeners (there were three) was one of concentration, but it looked a little to us like indifference. We were wrong; yet under the circumstances, perhaps it was just as well that we were, because the choir and I were united. They were on the edges of their seats, and more sensitive to my every move, my every facial change than they have been before or since. It was a delight. And the secret of it was, I was not in our way—I was relaxed.

A few weeks later, the commitment was confirmed, and the arrangements completed. There was to be a Saturday rehearsal for all of us involved. CBS carried the service on a trans-continental broadcast, and one of the local TV stations carried it in this area.

The day for the rehearsal dawned dark, and rainy, and cold. The forecast was for rain on Easter morn, and things certainly looked as though the weatherman was going to be right.

On the stage for the dress rehearsal, amid puddles of water, were the usual busy people: engineers setting up microphones; musicians with their instrument cases, grumbling about such a depressing day to be working outside; Jeannette MacDonald and Howard Keel, gingerly tiptoeing over canvas coverings, and cords from the organ and mikes; John Barnett, with his coat collar turned up, shivering in the dampness, waiting for the cue to rehearse his members of the Los Angeles Philharmonic Orchestra. My choir members were standing in single file, waiting to be placed in their bleacher-like seats, with their eyes popping at all this fascinating "show business" atmosphere.

When they were seated and began to sing, a spontaneous look of wonderment came on their faces: the sound they heard they liked. The acoustics in the Bowl were magnificent, which of course was the reason for the sound. But every child liked what he heard, so he tried his best to sing artistically, and the more he tried, the better it sounded. When we finished the first number, the musicians, the soundmen,

the ladies serving coffee, even Mr. Barnett, all were applauding. It was gratifying. What we were seemed to be good enough, and that was so important for us to know.

One by one, the dignitaries came over to meet the choir. Otto K. Olesen, general chairman, seemed especially pleased. And then a man in overalls came over to me and said, "Miss Skinner, I am the Commissioner of the Lilies." I thought he must be kidding, but no, he was quite serious. "The entire shell must be covered with calla lilies," he went on, "and the ladies who were to do this will not come out in the rain. Do you think your kids can help us?" I asked the choir, and they were very gracious—for which I am grateful. (You cannot always be dead sure, you know.) So the next thing to be seen was the members of the choir, arms full of wet calla lilies, leaping over tarp coverings, down into the lily pond, out into the boxes at the front of the Bowl, placing hundreds of calla lilies in the chicken wire, covering the pulpit, and every other conceivable spot.

Several hours and several cups of coffee later, we ushered the singers on to the bus, and back to El Monte, some twenty miles inland from the Hollywood hills.

When we arrived home, and I was about to give instructions for Easter morning, the president of the group raised his hand, and asked me, with a jaundiced eye peering coldly, just how I thought they were going to be able to sing at five in the morning without a warm-up. I explained that everyone had to be on stage at four, since the TV cameras were going to pan the audience and the artists while in preparation for the service. We would therefore have to leave El Monte at three o'clock as it was. "Then let's rehearse at two!" shouted several others.

Now I am a great one for having singers know what they are doing when they sing, and therefore am not adverse to rehearsing, but even I was astonished by this request. "Two is very early," said I weakly. But they would have none of it.

And so, we met at the high school at two o'clock Easter morning. Miraculously enough, the rain had stopped, the moon was out, and the spirit everywhere ran high in the group.

We warmed up. I read them the script which was to be read on the air by Glen Ford. The chaplain of the choir said a fervent prayer which included, "Please be with Miss Skinner. She gets so shook up!"

We arrived at the Bowl in time for coffee and donuts back stage. And then

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## Who's Who in Choral Music

### ARCHIE JONES

Professor of Music at the University of Texas. Choral clinician and author of many books on the teaching of choral music.

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By Walter A. Rodby

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How in the blazes can you get a high school choral group to read well at sight?

This question has always plagued choral directors, and especially now since many states have incorporated a sight-singing score into the final ratings at the annual festival or music contest.

What usually happens is this: the chorus does a fine job of performing at the contest; they sound very good, and their singing reflects the many hours of rehearsal, and the careful attention to detail so characteristic of a top performance. Glowing with the satisfaction of a job well done, the singers get ushered into another room where they are required to sing a number they have never seen before. Voom! The honeymoon is over! Like 98 other choruses before them, they fall flat on their collective vocal chords. Somebody blows a note on a pitch pipe, the director beats the air, and the chorus is reduced to a shambles worse than if they were hit by an atomic tetrachord. Honest, the chorus is good—even the judges think so—but when that paper full of black marks they never saw before starts dancing in front of their eyes, they wind up with a musical spanking that would knock the confidence out of a bunch of pros.

Of course, this is exaggerated, but actually not very much. I remember one time in the graduate school at one of the top teacher training institutions in the country, the choir reading a new work by Morton Gould. It was a marvellous setting of a portion of Walt Whitman's poetry, and Mr. Gould himself came down to introduce the music to the choir. I can remember how time and again, the choir simply fell apart because the singers could not read the combination of complex tonal patterns and rhythms. The break-down would usually happen only once, and the next time through the choir sang the music like the real professional group they were. But those constant break-downs were embarrassing, in a way, for the choir, Mr. Gould and the director.

When the struggle was over, the director explained to Mr. Gould that there wasn't a choir in the country (and this was quite true) that could

Walter Rodby is considered to be one of the nation's most outstanding authorities on Choral music in both the field of Church and school. His services are in demand as guest conductor, clinician, adjudicator, and consultant. All correspondence concerning his monthly clinical column and guest appearance dates should be sent direct to: Walter Rodby, 819 Buell Ave., Joliet, Illinois. . . . (The Publisher)

read any better or any faster than the choir he was directing. But reading vocally was an entirely different matter from reading instrumentally, and the real test was not showing how well the music could be performed the first time through, but rather how quickly the choir could "get it in their ear" once they were exposed to it.

### The Mistake

The big mistake most people make when judging the sight-reading ability of a choral group is to expect the *same* type of performance for a singer as they do for an instrumentalist. Just because an instrumentalist can maneuver any combination of intervals is no reason to believe that a vocalist in a choral group should be able to do the same thing. With a vocalist, the music has to be *heard in the mind before it can be produced in the voice*, and this is not necessarily so with an instrumentalist. A vocalist does not have that first valve to press down—he has to "bear" it first. The whole psychology is different—the vocalist does not have an instrument with which to associate his pitch—and therefore the criteria for judging should be different.

Now let's go back to the music contest. This difference in mental process is usually recognized, but the adjustment is made by giving the choir an extremely easy piece of music to read. Now this is wrong, because the test is still based on the ability of the choir to read the music *without ever having heard it before*. The philosophy is still the same as for the instrumentalist: you are a good sight-reader only when you do play music that you have never seen before. Although the music may be easier, the emphasis is still in the wrong place—that of expecting a vocalist to do the

some type of sight-reading as the instrumentalist.

Now, if the vocalist has to do a different type of musical thinking from the instrumentalist (and at this point we are not going to kick around that age old argument of which is the more difficult), then it should follow that the evaluation should be different, and most important, the manner in which those evaluations are made should also be different. If sight-reading for a choral group entails a different dimension of musical thinking, then the whole approach for judging a choir's sight-reading ability should also be different.

This doesn't mean that the instrumentalist has no idea of what the pitch is going to be; nor does it mean that an instrumentalist doesn't have to sing. A good instrumentalist must have both these qualities if he is to be top-notch. But an instrumentalist does not need that mental concept of pitch and tonality *all the time*. If he has an awkward interval to play, he can be very sure he will get it providing he does the proper things mechanically. But a vocalist must have the pitch and the harmony in mind *all the time*. If he doesn't, he can't sing it.

### The Way It Is

Another important point to consider is the way in which the average high school chorus learns to sight-read. The study of *solfege* is practically non-existent in the public schools, and without knowledge of an instrument, some sort of technique such as *solfege* is essential if the choral singer is to become a good sight-reader. As a result, most directors nowadays pound out the parts on the piano until each one is learned. You could almost call it a type of rote singing—and perhaps in many cases that's just what it is. After a while, the singers begin to read music by position. They see a note on a staff in relation to the one before it; they know they have to sing higher when the notes go up on the staff, but exactly how much higher they leave to the piano. They follow along with the piano as an instrumental reference, and they become independent of that crutch only when they actually get the music "in their ears." After singing through a lot of music in this manner, they build up real speed in picking up their parts, and with a little help over the rough spots, they get along very well.

In fact, not long ago, in discussing this problem with a well known choral director, he replied, "I don't worry about sight-reading. I can teach my choir by rote faster than I can teach them to sight-read."

### Answers

Well then, just what constitutes a good job of sight-reading with a choral group? Is it showing a judge how many right notes a chorus can get without ever having heard the music, or is it seeing how *quickly* a choral group can make the piece sound as it was intended to sound regardless of what method they use.

I have judged sight-reading contests when a singer with a dominant voice sang a wrong note and threw the entire group off, and the chorus never did get "back on" again. Another group, didn't "get off" until a few measures further into the music. Now, does this make the second group better sight-readers than the first?

What if they were both given five minutes to look over a 2½ minute number. In that five minutes they could do *anything they wanted* to get acquainted with the music. They could play the parts on the piano, they could sing it over with help from director and piano, or anything else they needed to do to make the music sound correctly. Then after this period (twice as long as the piece they are singing) they get a starting note and then sing the piece through without benefit of any accompaniment.

In my estimation this would be a much more practical and honest test of sight-singing ability. First, by getting a chance to sing the number over with the piano, they have the same advantage that an instrumentalist has. By having to perform it after the allotted "practice" time, a judge can get a very accurate idea of the ability of the chorus to handle a new piece of music. And the greatest advantage of all goes to the singers. They are not reduced to an embarrassed group of boys and girls going through a terrible ordeal.

These few paragraphs certainly do not exhaust the subject, but merely open it up for further thought. I have actually experimented with the solution I have posed above, and I have found it extremely successful. However, unless you are willing to premise that vocal sight-singing demands a different type of musical thinking than sight-reading as an instrumentalist, then the solution I have offered is not totally acceptable.

I would like to know your view point in this matter, and will be happy to report it in future columns. Won't you think seriously about this problem of sight-reading for vocal groups and let me know how you feel about it?

W.R.

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# AMERICAN SCHOOL BAND *Directors' Association*

## ASBDA TOOK FORWARD STEPS AT FLORIDA CONVENTION

Arthur H. Brandenburg  
"Editor" A.S.B.D.A. Columns

The American School Band Directors' Association endeavors to push forward its broad program of improvement among school bands by its year-around activities. 1958 will be no exception. It appears that with added participation on the part of many active members, new goals of ASBDA will be met.

Robert W. Dean, of Spencer, Iowa, the newly elected president for 1958 has a vital message for all members:

The newly elected *National Membership Committee* will function under the *chairmanship* of Eldon C. Rosegart of Pontiac, Michigan. Other members of this committee are:

Philip J. Fuller—Fairfax, Virginia  
Walter E. Lake—Fort Dodge, Iowa  
Arthur H. Brandenburg—Elizabeth, New Jersey  
Emil Puffenberger—Canal Fulton, Ohio  
Louis Meek—Granite City, Illinois  
Wilke Bobbitt—Erwin, Tennessee  
Herbert Rehfeldt—Stevens Point, Wisconsin  
Joseph Ricapito—Bethlehem, Pennsylvania  
Raymond Brandon—Little Rock, Arkansas

Ernest Villas—Minneapolis, Minnesota  
Warren Felts—Aurora, Illinois  
Robert Drumm—St. Petersburg, Florida  
Walter Sells—Fremont, Ohio  
Mac E. Carr—River Rouge, Michigan  
Lloyd Jensen—Sterling, Colorado  
William C. Robinson—Norman, Oklahoma

A wise decision was reached in asking the National Convention Site Committee to stay active throughout the year and thus be better prepared to make recommendations for the succeeding convention city. This committee will receive invitations and fully explore convention facilities in all areas and then come to the next annual meeting with more complete suggestions for membership action. *The National Convention Site Committee*, under the leadership of *Walter E. Lake of Fort Dodge, Iowa* is as follows:

Sidney Berg—Norfolk, Virginia  
Donald W. McCabe—Sioux Falls, South Dakota  
Charles W. Ruddick—Willoughby, Ohio  
Lynn C. Huffman—Bensonville, Illinois  
William J. McIlroy—Pittsburgh, Pennsylvania  
Seymour Okun—Frazer, Michigan  
Willard B. Green—West Hartford, Connecticut

Robert Maddox—Odessa, Texas  
Lloyd Jensen—Sterling, Colorado

Lt. Colonel William F. Santelmann (U.S.M.C. retired) and chairman of the John Philip Sousa Memorial Project, operating under the sponsorship of the American Bandmasters Association, gave a very inspiring address outlining the reasons for this worthy undertaking and gave a progress report as to how far action had been taken and with what results. (A full account has been printed elsewhere in *THE SCHOOL MUSICIAN*.)

The American School Band Directors' Association, upon the conclusion of Lt. Col. Santelmann's address, voted unanimously to support the entire Sousa Memorial project, both morally and financially.

Arthur H. Brandenburg of Elizabeth, New Jersey has been appointed a director of the Sousa Memorial Incorporated and thus represents ASBDA in the deliberations of the legal body formed to carry forward the original aims set up. Other organizations represented in this board are: the American Bandmasters Association, The National Catholic Bandmasters Association, The College Band Directors National Association, The John Philip Sousa Fraternal Society and Kappa Kappa Psi—Band Fraternity. The incorporation papers have been drawn up in full compliance with the rules and regulations of our National Me-



ASBDA Band of the Month . . . Shown above is the Spencer, Iowa senior high school concert band of 112 members, winner of first division ratings in Iowa Class A state competition for the past eleven years. This organization has also won acclaim at the MENC convention in Milwaukee in 1953, at the Omaha MENC in 1957, and has played for many state and district conventions held in the state of Iowa. This wonderful band is conducted by our National President, Robert W. Dean.



merial and Shrine Commission.

At the final business meeting of the Florida convention, the president appointed a committee of ASBDA to work in joint effort with the College Band Directors National Association in the area of "Adult Participation in Instrumental Ensembles." This action was the outgrowth of an important report given by James Neilson and Bernard Fitzgerald, both of CBDNA. Mr. Neilson and Mr. Fitzgerald were invited to the St. Petersburg meeting to give a progress report on the Acoustical Research Committee, still another project that both band leader groups have cooperated on. ASBDA's Committee on "Adult Participation in Instrumental Ensembles" consists of Dale C. Harris of Pontiac, Michigan, Robert W. Dean of Spencer, Iowa, and Arthur H. Brandenburg, Elizabeth, New Jersey, Chairman, with Emil W. Puffenberger, Canal Fulton, Ohio and Everett L. Roberts, St. Petersburg, Florida as "stand-by" committee members.

Three major surveys that were conducted among the active members of ASBDA during 1957 came under serious discussion. Though the respective chairmen of these surveys reported fully on the data at hand, they all felt that for purposes of unquestionable validity, the studies should be extended to include wider samplings. Opinions of new members added to the former active membership and those band directors who, for some reason or other failed to respond to earlier appeals, should be solicited in order to bring the end results of each survey to a higher professional stature. The three surveys in question, "ASBDA Bibliography of Percussion and Wind Instrument, Solo and Ensemble Recordings," "ASBDA Solo and Ensemble Literature Survey," and the "ASBDA National Survey on Instrumental Methods," now already voluminous in content, will be available for limited distribution in preliminary form through the office of Dale C. Harris, Pontiac, Michigan when cost of reproduction on each has been determined.

If ASBDA's new administration—officers and board members—knew quite far in advance what its annual working budget might be, and in order to make adequate plans for the year's activities and build a successful convention, it was felt by many that annual dues should be paid to the treasurer within the first quarter of the year. Therefore at the St. Petersburg convention, after careful deliberation, the general membership voted to stop all communications, including THE SCHOOL MUSICIAN, our official maga-

zine, for all memberships not paid in full by March 31, 1958. Automatic suspension from membership would apply for all unpaid members as of September 13, 1958 (ninety days prior to next convention).

Seymour Okun, the new treasurer, whose address is 17367 Pinehurst St., Detroit 21, Michigan, will be receiving dues from active, affiliate and associate members.

The next convention city is Joliet, Illinois, and the headquarters is Hotel Louis Joliet. Those who missed the Florida convention because of distance may find it a distinct advantage to travel to the mid-west center.

Rochester, Minnesota was the convention site selected for 1959.

Arthur H. Brandenburg  
ASBDA Editor

P.S. Since preliminary convention plans for 1958 will be made within a few weeks after this issue goes to print, it is extremely important that you write your president immediately offering your suggestions for features, clinicians and organizations you would like to see appear in our annual conclave.

### The President's Message

Greetings and congratulations to all new members of the American School Band Directors Association. After careful screening by state organizations and the A.S.B.D.A. National Membership Committee, seventy-four new members representing twenty-six states were admitted to membership at the first general session of the 1957 national convention held at St. Petersburg, Florida.

It is our hope that new and old members alike will evince sincere enthusiasm and professional interest in all activities and research projects currently under way as well as those to be initiated during 1958.

Because of the nature of A.S.B.D.A. it is of the utmost importance that every member promptly answer all official correspondence and surveys sponsored by your Association. As you well know we are engaged in a continuing and comprehensive program for the improvement of school bands, and with the membership now standing at nearly four hundred and fifty it should be possible to draw upon a veritable gold mine of experience and good judgment.

Research will continue in 1958 in the areas of instrumental methods, solo and ensemble literature, acoustics, visual aids, recordings, new band scores, budgets and physical facilities. Your cooperation is needed.

Your new directory will reach you

soon. Active, affiliate and associate members are included and a special section at the back will list the names of all new members accepted at the St. Petersburg convention.

May I strongly urge you to make known your appreciation to the associate members who have contributed so generously to our organization, both in terms of cooperation in many ways and in financial assistance.

I am sure that you will be interested to know that the 1958 convention program is already under consideration. Guest artists must be engaged many months in advance and the convention committee will appreciate all suggestions you may wish to make relative to the program. Please address such suggestions to your president.

Finally, I wish to express my appreciation for the honor you have conferred upon me. I am cognizant of the responsibilities of this office and shall serve the American School Band Directors Association to the best of my ability. Rest assured that the many constructive activities of the Association will receive the whole-hearted support of this office.

May 1958 be a year of continued progress for A.S.B.D.A.

Robert W. Dean  
President

### OBITUARY

"Music is the purest audible form of divine worship" . . . Robert L. Shepherd

It was with great sadness that the Staff of THE SCHOOL MUSICIAN magazine learned of the passing of Robert L. Shepherd, the founder of this magazine. "Bob" as he was known to his countless friends would probably have wanted it that way. Modest to the end, his closest colleagues in the Music Industry were not aware of his passing until 90 days later.

Suffice to say, that Robert L. Shepherd made his mark well, for his quiet but effective influence has, and will for many years be reflected in the steady growth of music education in our nation. His famous statement above, and his wonderful poem "I Am Music" will be ever present to remind us of his humble greatness.

Forrest L. McAllister  
Editor and Publisher  
THE SCHOOL MUSICIAN

Do we have YOUR band  
picture in the ASBDA files?

# N.C.B.A. National Catholic Bandmaster's Association

By Robert O'Brien  
President, NCBA

Notre Dame University  
Notre Dame, Indiana

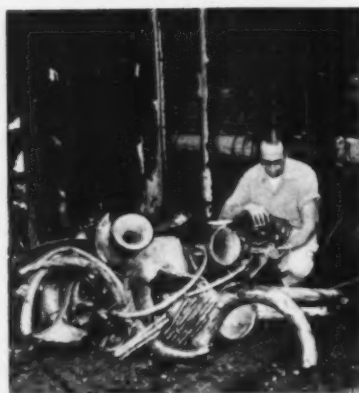
## Two Important Events Coming Up

The NCBA Summer Band Camp will be held on the campus of the University of Notre Dame from August 10 until August 18. The NCBA summer band camp is a music camp designed to promote a high degree of musicianship among Catholic high school bandmen in a Catholic camp atmosphere. It has for its purpose the correlation of music, prayer and recreation in a healthful camp atmosphere, providing for both the spiritual as well as the musical and recreational needs of the camper.

The NCBA National Convention will be held at Notre Dame on August 8, 9, and 10th. The program will be considerably expanded this year and will feature such highlights as the famous Lockport High School Band under the direction of Mr. Ernest Caneva, noted educator, Mr. Fred Weber, woodwind specialist Don McCathren and Lucien Cailliet world renowned composer and arranger. 1957-1958 has been a great year of expansion and progress for the NCBA and all discussions and reports will point to present developments and future lines of action.

### Bandmaster Lawrence Metcalf Commended For Building Job At SS. Peter And Paul's Grade School In Mankato, Minn.

Several years ago this page honored one of the NCBA's most outstanding young band directors. Mr. Metcalf organized a very fine and excellent band from practically scratch. His techniques have been emulated by many of our members to build their own organizations. A complete report was made as to how he and his superintendent worked together to finance a complete instrumentation, excellent library, and very adequate rehearsal quarters. After achieving this success and then having it all destroyed by fire



Here Mr. Lawrence Metcalf, director of the SS. Peter and Paul Grade School Band in Mankato, Minnesota examines some of the ruined instruments after fire destroyed \$10,000 worth of band equipment

would have floored a less competent man. Fire gutted the band room destroying \$10,000 worth of school instruments and the entire band library. Also lost to the band were the complete set of band uniforms, a strobetuner and other miscellaneous equipment. Suddenly Mr. Metcalf found himself in practically the same position as he was four years ago. Not quite, however. With the assistance of the fine parent-administrative organization he has organized his band and is coming back with undaunted energy. In spite of this complete catastrophe the band only lost about one month of time. New instruments have been purchased, a new library is being acquired, and new uniforms are being planned for the Spring activities.

Last year this band received a top rating at the Winona Diocesan Music Festival in competition with all high school bands.

SAINT MARY'S SCHOOL BAND of Huntsville, Alabama reports that it is the only Grade School Band in the State that is completely outfitted and uniformed by the efforts of the Band Parents Club and the bandmembers themselves.

### Saint Alphonsus Grade School Band - Davenport, Iowa

Music is one of the challenging frontiers in today's teaching. If a school is to have a successful music program,

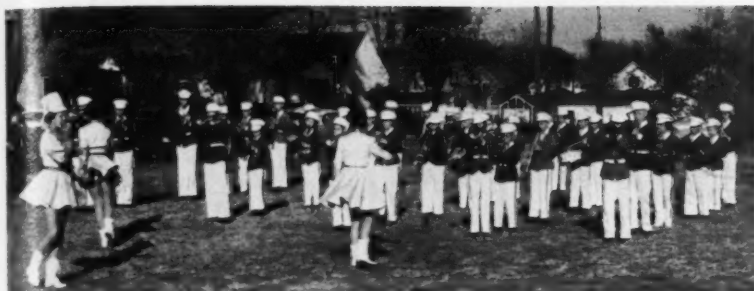
it must develop students who are interested and who have a high degree of enthusiasm for music. The ultimate aim of music education is for children to appreciate the beauty and joy of music through participation. We recognize that every child is entitled to some kind of music. The purpose of this music is to open up for the child new insights and understandings that will increase his enjoyment. In general music contributes to the constitution of good education. It also has a considerable socializing effect. It helps people get along better with others. As a rule, the discipline of working with others in an effort to produce an impeccable program usually influences the members to lose sight of self and work for the perfect end result of the group. Music affords an opportunity for self expression and provides for the much needed practice of self discipline. Students who participate in musical experiences are, on the whole, a credit to their home, their school and to themselves.

The concert band at St. Alphonsus is beginning its eighth year and the marching program its fourth. The fifty-five band members have proven themselves to be the "spark plug" of the school system. They are the leaders and whole hearted supporters of all school projects. The program of the year is varied. Students participate in the yearly city parades. Fifteen members are chosen as a Pep-band for rallies and basketball games. The concert band contributes to the parish entertainment and school activities. Since there are no other parochial grade school bands in Davenport there is little opportunity for contest competition. They are permitted to participate in the Diocesan Spring Music Festival.

This being a grade school, emphasis must be placed on laying a solid foundation in the basic subjects. In order to take no chances of slighting



The Editor of THE SCHOOL MUSICIAN snapped a picture of president Robert O'Brien and Rev. George Wiskirchen, C.S.C., in front of the NCBA exhibit at the Mid-West Clinic.



The St. Alphonsus Grade School Band of Davenport, Iowa, which is under the direction of Sister Miriam Elizabeth, C.H.M. goes through a few practice marching maneuvers.

fundamentals, band members must maintain a "B" average. Other students who wish to take private lessons may do so before or after school hours. This system gives an incentive to both those who are in the band and those who have a desire to be, to succeed in their studies to the best of their abilities.

Important to the success of any program is the entire teaching staff with vital interest in growth and efficiency. Also important is the support and co-operation of school administrators. In both respects Saint Alphonsus is fortunate.

Sister Miriam Elizabeth, C.H.M. is the director of this fine band.

#### Outstanding Work By NCBA Composer

A contemporary work by Rev. G. Carl Hager, head of the music department at the University of Notre Dame, will receive its premier performance by the Notre Dame Band on March 15 at a concert in Bay City, Michigan. Father Hager's work, *A Sonatina for Band*, consists of *Largo*, *Allegro*, and *Scherzo*. Father studied composition under the renowned Alexander Tcherpnin. Besides the work for band Father Hager has written numerous works for piano, voice, and solo instruments.

#### Let The NCBA Hear From You

Please notify the national office of any changes of address or position. Many members have written concerning non-delivery of *THE SCHOOL MUSICIAN*. Invariably we find the return address to be different from the one on our mailing list. Unless we have your current address you cannot expect delivery of *THE SCHOOL MUSICIAN*.

Please send information about your activities for inclusion on the NCBA page.

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SM WHEN WRITING**

#### Three New Works To Be Premiered at ABA

Three new works for concert band

commissioned from outstanding American composers will be introduced at the University of Illinois in connection with the dedication of the University's new \$846,000 Band Building and the national convention of the American Bandmasters Association Mar. 6-8 on the campus.

The new compositions are a symphonic tone poem by Roy Harris, composer-in-residence at Indiana University, Bloomington; "Renascence" by Prof. H. Owen Reed of Michigan State University, East Lansing; and "Illini Saga," by Illinois band alumnus Russell S. Howland, director of bands at Fresno State College, Fresno, Calif. They will be played by the Illinois Concert Band under direction of the composers.

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Jack H. Mahan  
National Executive Secretary  
2019 Bradford Drive  
Arlington, Texas

A number of years ago, during one of our expansion planning sessions for Phi Beta Mu, it was decided that the Delta Chapter would be reserved for the state of Mississippi, the Delta State of our Union. It is with pride that we welcome and announce the establishment of the Delta (Mississippi) Chapter. On December 13, 1957, at 1:30 P.M., twenty-one outstanding band directors were honored with charter membership in this chapter of our fraternity. Our National President, Dr. Milburn E. Carey, was the installing officer. He reports, "These boys are fine. They have much enthusiasm and are ready to make us very proud of them." We are looking forward to a fellowship unparalleled in our relation with these brothers.

The Executive Secretary has had the privilege of becoming personally acquainted with most of these brothers and their fine work during the past few years. It is with pleasure that we present them to you in this column.

The officers of the Delta Chapter are:

President, James E. Clark  
Vice-President, R. H. Rennick  
Secretary-Treasurer, Joe Price  
Board Member, Roy Martin  
Board Member, Victor Zajec

The Charter Members of the Delta Chapter are:

1. Dick Prenshaw, High School Bandmaster, Clinton
2. Peyton Crowder, Junior High School Bandmaster, Greenville
3. John DiGilio, High School Bandmaster, Tupelo
4. Victor Zajec, High School Bandmaster, Philadelphia
5. Duane Bowen, High School Bandmaster, Vicksburg
6. Robert Jordan, High School Bandmaster, Canton
7. Tom Wasson, High School Bandmaster, Kosciusko
8. Stanley Beers, High School Bandmaster, Yazoo City

9. Joe Price, High School Bandmaster, Indianola
10. Joe Berryman, High School Bandmaster, Itta Bena
11. J. H. Rennick, High School Bandmaster, Greenville
12. Stanley Mitchell, High School Bandmaster, Grenada
13. John Lawson, High School Bandmaster, Columbus
14. M. M. Flowers, High School Bandmaster, Laurel
15. James E. Clark, High School Bandmaster, Greenwood
16. Kelly Love, High School Bandmaster, Starkville
17. Roy M. Martin, Band Director, Greenwood
18. Earl Wallick, High School Bandmaster, Drew

19. B. B. Brokaw, High School Bandmaster, Jackson
20. W. S. Colston, High School Bandmaster, Hattiesburg
21. Ernest Boling, Junior High School Bandmaster, Greenwood

The next time that new members can be taken into the Delta Chapter will be during their annual business meeting, one year hence.

The Beta Chapter reports that they have just had an excellent meeting in Stillwater, Oklahoma. Their newly elected officers are:

President, Leonard Haug  
Vice-President, Edwin Schilde  
Secretary-Treasurer, Jerald Hemphill  
Board Member, George Kizer  
Board Member, Clarence Lawless

The new members added to the Beta Chapter are:

1. C. G. Arnold, Pawhuska, Oklahoma
2. Don Webster, Tahlequah, Oklahoma
3. Dick Coy, Weatherford, Oklahoma
4. David Heid, Shattuck, Oklahoma
5. Al Fitzgerald, Ardmore, Oklahoma
6. Floyd Mayer, Idabel, Oklahoma
7. James Middleton, Norman,

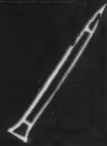
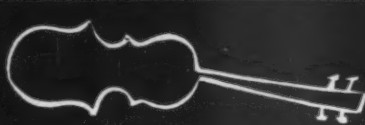
(Turn to page 73)



Some of the Phi Beta Mu Honorary Life Members were saluted (in a humorous way) during the recent informal luncheon at the Mid-West National Band Clinic. (upper left) Harold Walters presents a beautiful W. F. Ludwig Drum to Paul Yoder for his work as the "Ape Drummer" at Gunnison last summer. (upper right) Dr. Raymond F. Dvorak receives the "Vitomacophone" from Paul Yoder, a gift from the Leblanc Company. (Lower left) Harold Walters presents Charlie Minelli with a "Muted Sputnik" a gift from Humes and Berg Co. (lower right) Forest L. McAllister received a "Do-it-Yourself Violin Kit" from Harold Walters, a gift from Scherl and Roth. More than 30 brothers attended the luncheon.



# TEEN-AGERS SECTION



Edited By Karen Mack

## "Meet The Artists"

### THE FOUR FRESHMEN



Meet the FOUR FRESHMEN

This highly successful Jazz group is known and respected throughout the country for their distinctively original style.

Since 1955, and their highly successful single of "Day By Day," the Four Freshmen have had a succession of hits, including "Graduation Day" and "Charmaine," and topped by their albums, "Four Freshmen and Five Trombones," and "Four Freshmen and Five Trumpets."

Coupled with their recording successes have been appearances in "Rich, Young and Pretty," the "Ray Anthony Television Show," numerous guest spots on other network TV shows, and outstanding successes in concert appearances in colleges and ballrooms throughout the country. In 1956 the Freshmen were featured in the Nat Cole-Ted Heath Concert Tour.

A unique feature of the Four Freshmen is the fact that they provide their own instrumental accompaniment—a fact that permits them almost unlimited versatility in concert performances. They each are outstanding instrumentalists, appealing to audiences visually as well as vocally and instrumentally.

Bob Flanigan sings the top voice, and plays Trombone. Don Barbour, the second voice, is featured on many solos and plays Guitar. Ross Barbour,

sings third voice, and plays Trumpet. Ken Albers, the Bass voice in the group, plays Trumpet and Mellophone, and is featured solowise both vocally and instrumentally.

The Four Freshmen have won the "Best Vocal Group" category in the Metronome Magazine poll the last three years, Downbeat Magazine poll the last four years, and thus far in 1957 have led the field in the Billboard and United Press Disc-Jockey's Poll, and Playboy Magazine Jazz Poll. Very few entertainers please the public, critics, and fellow professionals as well.

## Traditional Christmas Concert Presented

By Marion Pearson  
Teen-Age Reporter  
Fosston High School  
Fosston, Minnesota

The vocal music department of our school has traditionally presented the Christmas program and this year was no exception. The program was presented on Wednesday evening, the week before school was dismissed for the holiday vacation, in an elaborately decorated auditorium that created an ideal atmosphere for the concert. The decorations, predominately red and gold, included huge shields of three dimensional bells set off with scripture done in gold letters against a red background.

The program began with the chorus singing a carol in the balcony and then marching to their reserved section on the floor of the auditorium at stage left. From there they sang the first section of the program. The junior high choir was seated on the floor of the auditorium before the program began.

The first half of the program was the presentation of the Christmas story: the scripture was read; the story done in tableau; and the choirs alternated in singing the appropriate music.

The second half of the program was on the lighter side with several less familiar folk carols being sung. This section was sung from the stage with a human Christmas tree as the focal point. Of interest was a Calypso

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P.O. Box 347, Park Ridge, Ill.

A National Nonprofit Educational Society

### MENC Program Announced

The Modern Music Masters program scheduled for 3:00 p.m. Saturday, March 22nd, during the Music Educators National Conference biennial meeting in Los Angeles, will be of great interest to all music directors at the junior and senior high school level as well as all Chapter Sponsors who will be in attendance at the conference.



V. Marguerite Brooks

The following program has been arranged for an open meeting by V. Marguerite Brooks, Chairman and California State Chapter Coordinator.

**Model Initiation Ceremony**—Installing Officers from Chapter #247, Colton Union High School, Colton, California, Initiates from Chapter #315, Foshay Junior High School, Los Angeles, California, from Chapter #326, La Canada Junior High School, La Canada, California, and from Chapter #162, Anchorage High School, Anchorage, Alaska.

**Panel**—"Tri-M, a Vital Force on the Campus and in the Community"—Moderator—Gladys Garness, Wisconsin State Chapter Coordinator, Sponsor of Chapter #190, Wauwatosa High School.

**"The Opportunities Modern Music Masters Offers to Music Students at the Junior High School Level"**—Lawrence Bellis, Sponsor of Chapter #326, La Canada.

**"The Ideals of Modern Music Masters as a Source of Inspiration to Music Students"**—Bill Inglis, Sponsor of Chapter #192, Hialeah, Florida.

**"The Impact of Modern Music Masters on Public Relations"**—Darrell S. Winters, Sponsor of Chapter #276, Fallon, Nevada.

**"The Unifying Influence of Modern Music Masters within the Various Divisions of a Music Department"**—Jack W. McGuin, Sponsor of Chapter #162, Anchorage, Alaska.

Social Hour.

### Special Feature — Alaskan Band

One of the special features on the MENC program will be a performance by the high school band of Anchorage, Alaska. Jack McGuin, director of the band, has sponsored Tri-M Chapter #162 since January 1955, and is now a member of the Society's Advisory Council. A number of apprentices in the band will be initiated at the Tri-M program in Los Angeles.



Jack McGuin

The band has 104 members (63 boys and 41 girls), 30 of whom were born in Alaska, 67 born in 35 different states, and 7 born in areas outside the United States (Canada, Czechoslovakia, Finland, Cuba, Hawaii, and Colombia in South America).

The Anchorage High School Band is the first musical organization outside the continental limits of the United States ever to be invited to perform for the MENC. The band will fly to Los Angeles in two chartered airplanes. While there the band will appear on three TV shows and also make a recording of "Alaska Flag" a special arrangement made for the band by the well-known American composer, Paul Yoder. A fund of \$20,000 for the trip was raised entirely by the Tri-M Chapter and the Band Boosters Club. The Chapter has sold fruit cakes for two seasons, and the Boosters Club sponsored a musical extravaganza featuring the band, called "Show Biz"—from Vaude to Video—raising \$14,000 in one night's performance and playing to an audience of 3000 people. In preparation for this show members of the band made 14 radio and TV appearances and the director spoke before 8 service organizations.

### Tri-M Breakfast

One of the most important reasons for attending national and regional conferences is for the valuable experiences to be gained from meeting old friends and making new acquaintances

and from a stimulating exchange of ideas. With this in mind, a special "get acquainted" breakfast for all Tri-M sponsors attending the MENC in Los Angeles will be held in the Coffee Shop of the Biltmore Hotel at 7:00 a.m. on Saturday, March 22nd. A good group ranging from as far distant points as Florida and Alaska has already sent in their reservations.

### Top-Notchers

Angella Hinkle, a senior at Pickens High School, Pickens, South Carolina, and an officer of Chapter #151, has been chosen at a Tri-M Top-Notcher for March. She has served the Chapter as secretary, as treasurer, and this year as historian. Angella is an accomplished performer on the piano, organ, trombone, tenor and alto saxophones and accordion. She has been a member of the high school band for four years and attended the state Band Clinic at Rock Hill. She received a scholarship in both band and conducting at the Cullowhee Music Camp. She has sung in the Pickens High chorus for three years and is now Assembly Music conductor. She is active in athletics, excelling in basketball. Angella is also active in her church where she sings in the choir, is president of her Sunday School Class, Assembly Director, and an Assistant Junior Sunday School teacher. Congratulations, Angella!

Bob Whaley of Chapter #67, North Kansas City High School, North Kansas City, Missouri, has been selected as another Top-Notcher for this month. Bob is accompanist for the A Capella Choir, sings in the Madrigal group, has played the tuba for five



After a recent Initiation of Chapter #315, James A. Foshay Jr. High School, Los Angeles, the woodwind trio shown above (Mercedes Ray, flutist, Joan Vincent, bassoonist, and Marshall Tan, oboist) took part in an hour-long Chamber Music Recital. Being the laboratory school for the University of Southern California, and having students from over thirty foreign countries, this is Tri-M's most cosmopolitan Chapter. Apprentice members will participate in the Tri-M program at the Los Angeles MENC meeting. Helen W. Bicknell and Charlotte H. Fowler co-sponsor the Chapter.



Many members of the Anchorage High School Band, Anchorage, Alaska, are members of Modern Music Masters Chapter #162. The band will perform at the MENC meeting in Los Angeles this month and the members will attend and take part in the Tri-M program there.

years in the school band and plays in a Swing Band. He was a member of the All-State Band for the past three years. He is an organist at the Gashland Community Church. Besides his many accomplishments as a singer and a performer on three instruments, Bob is the student director of both the high school band and the high school choir. Congratulations, Bob!

#### Standing Committees Set Up

As the program of the national music honor society continues to expand, more and more local faculty sponsors are contributing their time and talents to positions of responsibility. Five standing committees have recently been set up to aid in the growth and development of Modern Music Masters:

**Research Committee** — Chairman, Paul B. Fry, Advisory Council member and Sponsor of Chapter #35, Albemarle High School, Albemarle, North Carolina.

**Membership Committee** — Chairman, Gladys Garness, Wisconsin State Chapter Coordinator and Sponsor of Chapter #190, Wauwatosa High School, Wauwatosa, Wisconsin.

**Program - Activities Committee** — Chairman, Bill Inglis, Sponsor of Chapter #192, Hialeah High School, Hialeah, Florida.

**Public Relations Committee** — Chairman, Darrell S. Winters, Sponsor of Chapter #276, Churchill County High School, Fallon, Nevada.

**Alumni Committee** — Jim Noble, Member-at-large on the Executive Board and Sponsor of Chapter #132, Peru High School, Peru, Indiana.

#### Tri-M At State Meetings

Sponsors and Chapter members were responsible for Tri-M displays among the exhibits at the Florida and Missouri Music Educators Annual meetings. Chapter #192, Hialeah High School, Hialeah, Florida, with Bill Inglis, Sponsor, had charge of a booth at the clinic in Tampa, January 9-11. Stanley Fry, State Chapter Coordinator,

and Sponsor of Chapter #289, Cabool High School, Cabool, Missouri, had charge of a booth at the MMEA meeting on January 9 and 10 in St. Joseph, Missouri.

#### Correspondence Invited

Anyone desiring a copy of the brochure, "What a Tri-M Chapter Will Do for Your Music Education Program," is invited to write to Modern Music Masters, P. O. Box 347, Park Ridge, Illinois.

### First Morris, Ill. Area Festival Great Success

A busy weekend was enjoyed by 135 high school students in Morris, Ill. The occasion was the first Morris Area Band Festival on January 25 and 26. Under the direction of Everett D. Kisinger, football band director at the University of Illinois, the students had a challenging experience.

Saturday the students came from Coal City, Mazon, Minooka and Wilmington to Morris to begin a full day of rehearsals beginning at 8:00 A.M. and ending at 4:00 P.M. The day consisted of a full band rehearsal in the morning. Then lunch was given followed by sectional rehearsals, a short movie of the University of Illinois bands and finally another full rehearsal to end the day. The concert was given on Sunday at 3:00 P.M.

The festival band was made up of picked students from each of the five schools and allowed a program of fine band music.

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### "Bongo Craze Has Swept Country" says Wexler

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Thousands and more thousands of these bongos are being sold by music dealers each year. Asked if he thought the little percussion instruments would reach the stage of the "ukulele" of the late twenties, he stated "I do not believe so, however, one never knows how the American public will take to a thing like this." Mr. Wexler is President of the David Wexler Company, a wholesale music firm in Chicago.



Pictured here are the newest officers of the Lenoir High School Band of Lenoir, N. C. How do you like those flashy West Point uniforms kids? Starting from the top row we have from left to right: Gary Walker, Student Business Manager; Wilfred Roberts, Vice President. Bottom row, left to right: Janet Palmer, Secretary; Joe Robinson, President; and Katherine Menefee, Secretary.

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## The Thompson Harp

(Continued from page 43)

should fall against them.

The Thompson Harp is a product of the modern age of plastics and metals, with a body of fiberglass, the neck and pillar of hard Maple wood, and aluminum used wherever strength is needed. Stainless steel is used in the small parts where there is wear and corrosion problems.

The young man who developed the Thompson Harp used the experience of his grandfather who built harps, his mother, who has played the harp professionally for many years, and his own harp playing experience, engineering, mechanical background, and a lot of his father's money.

Anyone having the interest, desire, and money, after learning to play the small harp, can with but little instruction go on to the large concert model harp. Now, a person who can never find the money for a large harp, can own a harp because of the availability of the small Thompson Harp.

The school music teacher is going to find the small harp an interest builder for the school orchestra and band. In many cases, it can take the place of, or play with the piano, and since the harp is a relatively little-known instrument to a lot of people, it adds interest any time it is used. So many times a young student can do a masterful job of a piece of music on the piano, but along comes a child and plays a simple piece on the harp, and it is the harp piece that the audience remembers long after the piano is forgotten.

The harp ensemble is another good use to which the harp can be put. Many school music teachers have used a group of small harps together and have had great success with it. Many times, music is much more interesting, and in many cases can be very helpful to the student when played together with other students.

## Sciences of Musical Sound

(Continued from page 42)

services for the music consumer.

Some of the intangible aspects of music sociology are less clearly defined. These include all the interplay of group dynamics as they are affected by music. For instance, there are tremendous social forces at play in the band, orchestra or choir. Within instrumental groups in particular, there is a musical and social hierarchy structure. The first chair player in a section ranks musically above the other players in the same

(Turn to page 71)



## THE BRASS WORKSHOP

(Continued from page 20)

and keep all the instruments inside at room temperature.

The tone produced is dependent on several factors, of which I feel the most important to be the mouthpiece and proper breath support. Players using a standard mouthpiece with a medium to medium-deep cup will achieve a better tone quality than those resorting to large cushion rim or shallow cup mouthpieces. Players using the latter will never produce the full rich sound so desirable in symphonic band. Neither will a good tone be produced without breath support from the diaphragm. Tone coloring should not always be the same in the brass section but should suit the type of music being performed. The brasses may sound militant, rich and sonorous, warm, or dainty. Explanation by the conductor as to the sound desired, and getting the brass players to understand the mood of the music being played, will assist in achieving the desired result.

How many times in past years have you heard a band seemingly built around a blatant cornet or trumpet, a loud baritone, a rasping trombone, or a crackling sousaphone? This is a tragic situation and should not be permitted to exist. Be sure your brasses do not overblow as a section or as individual players. In the case of divided parts as cornets, trombones, and horns if you employ a double choir, why not put your best players in the first chair of each part? Like a building, a band is built from the bottom to the top and no one part can be slighted or missed without the musical result suffering. All too frequently the inner parts or voices are muffled or lost completely as the result of placing all the better players on the top parts. By dividing the better players on all the parts your balance and blend of your brass section should improve. In some instances comparatively inexperienced players make up the second and third cornet and trombone sections and find the playing of their parts difficult. An experienced player in these sections not only improves the balance of these sections but may be of great help and inspiration to the rest of the students in these sections. Likewise, stressing chord balance and the importance of these inner voices will tend to make the second and third stand players feel as important as anyone in the band, as they rightly should. As we know the solidarity of a brass section comes from all the parts being played at equal dynamic levels with proper

intonation and tone quality.

Now we must direct our careful attention to phrasing and rhythm. Stressing to brass players the most important art of playing music by phrases, rather than note by note, is necessary before an artistic musical performance may be achieved. The musical phrase endings should determine where breaths may be taken. Strict adherence to the proper playing of

rhythmic patterns is of prime importance, and will enhance the performance of any brass section and group. Having the individual players mentally subdivide beats will aid greatly in the achievement of this goal. (For example: In a 6/8 march, have players constantly think of the triplet eighth note pattern. This will assure the dotted quarter note of being equal to three eighth notes and will not be shortened, as is so often the case.)

By constantly stressing and being cognizant of the above mentioned

(Turn to page 59)



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## PERCUSSION CLINIC

(Continued from page 18)

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c. W. F. Ludwig Co.

d. Hall Drum Co.

D. QUOTE (from an article by G. L. Stone)

1. "Cymbals are like human faces, there don't seem to be any two alike. Most drummers have a clearly defined idea as to what they want to hear in a cymbal. When buying one, pick out the one you like, whether it be high-pitched, low-pitched, thin or thick. If you like it—it's your cymbal. If you don't like it—someone else will. To my ear the music from a set of cymbals is sweet music indeed, and their individual voices don't have to conform to any particular set of

standards to make me happy."

IV. Lesson Study

A. Rhythm:

1. Do only the rhythm studies that employ the whole, half, quarter, eighth, and sixteenth note pulsations in a moderate tempo. Use any beginning snare drum method which embodies single stroke studies.

2. Work for balance of sound in execution, preciseness of coordination, phrasing, interpretation, dynamic control, and apply weight values to note values for musical expression.

B. Faults to Guard Against Making:

1. Incorrect selection of cymbals, grip, plate placement, playing position and type of stroke.

2. Not playing musically.

3. Not putting ones self into the musical composition with a feel for climaxes of phrases, projecting the sound, using accents for heightened/tension chords or rhythmical structure, or for an effect or for giving an edge to the beat.

4. Forgetting to keep ones eyes on the conductor for the beat, cueing, and for guided accents.

5. Not practicing or improving ones technique through study, reading, listening (recordings & concerts).

C. Selected Reading/Methods:

1. Percussion Techniques Vol. #2 — Rowland—Pagani.

2. Practical Guide for the Working Drummer—Ulano—Lane.

3. Pamphlet Literature:

a. Effective Use of Cymbals in Modern Drumming—Perry—Gretsch.

b. Tested Tips—Grant—Gretsch.

c. Cymbals Today—Premier.

d. Selection, Use & Care of Cymbals—R. Zildjian—A. Zildjian.

e. Cymbal Set-Ups of Famous Drummers—A. Zildjian.

f. Notes on Band/Orchestra Cymbals—Noonan—A. Zildjian.

g. Use of Cymbals in Band/Orchestra & Bugle Corps—A. Zildjian.

4. Articles:

a. Effective Use of Cymbals in the Concert Band — Grant — Crescendo (Jan. Mar. 1952).

b. Cymbals — G. L. Stone — International Musician (Mar. #48).

c. How to Test Your Cymbal Player—F. Noak—Band Guide.

5. Haskell Harr Bk. #1—Cole.

6. Harry A. Bower System Vol. #1—C. Fischer.

7. Techniques & Exercises for Cymbals & Tam-Tam—Price—Music For Percussion.

8. Swing Drumming—W. F. Ludwig, Jr.—W.F.L.

9. Drum Instructor—W. F. Ludwig, Sr.—W.F.L.

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## The Brass Workshop

(Continued from page 57)

points, it is my hope your performances at the spring festivals and contests will be most successful.

The End

## Drum Major and Twirling Workshop

(Continued from page 28)

second. When the twirler is able to make 6 or more revolutions per second he is considered by most authorities to be fast. Incidentally, there is no definite separation as suggested since



The outstanding Tigerettes of Trinity University, San Antonio, Texas. The group is under the competent supervision of Mrs. Pat Hooker and is capable of executing dancing and twirling routines with military precision. The Trinity Tigerettes made their debut in the fall of 1957 and from all indications have a brilliant future.

a twirler's speed is relative to the speed of other twirlers.

Since speed varies with the ability of the individual, it is not possible to make a definite statement such as, "If you are 12 years old and have been twirling for three years you should twirl with a tip speed from 20 to 30 miles per hour." It is natural to assume

that as a twirler learns more and more twirls he will simultaneously increase his speed. This will hold true until his maximum or ultimate speed has been reached and from then on he will ordinarily be able to twirl close to his maximum if he so desires.

Keep in mind that it is possible for the twirler to twirl faster than his capabilities. Such attempts frequently lead to lack of control and subsequent drops, fumbles, etc. There are, of course, many reasons for fumbling or dropping but if a twirler who tends to force his speed does drop excessively, it more than likely can be attributed to too much speed. Therefore it is important to be conscious of speed and not to add too much speed in too short a period of time. It is important for the twirler to develop rather than to simply "tack on" speed.

As you may have noticed some twirlers never increase the speed of their twirling or if they do increase their speed they also become more jerky in their movements. It is possible for all twirlers to increase their speed and simultaneously increase their smoothness providing the task is undertaken correctly.

Twirlers should not attempt to double their speed overnight. Speed should be added over a period of time and it can only be accomplished with sincere effort. The twirler must begin by adding a little speed. (The ordinary contest routine will be used to illustrate

(Turn to page 68)

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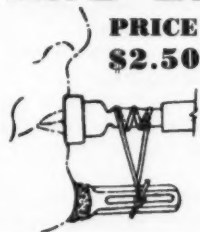
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## String Clearing House

(Continued from page 22)

payable to ASTA and include 25¢ handling charge for each order. Address: ASTA, Paul Rolland, Ed., School of Music, University of Illinois, Urbana, Illinois.

*String Teaching and Some Related Topics*—by Clifford A. Cook—\$3.00.

Informal and chatty; 101 pages by the well-known string educator. *List of String Duos*—by John R. Bryden—Price \$1.00.

Twenty-two pages of duos for any two string instruments; not found in Wilhelm Altmann's well-known *Chamber Music Catalogue*.

*The Violin-Views and Reviews*—by Sol Babitz—Price \$2.00.

Devoted to the problems of violin playing (beginning and advanced). Thought provoking. Many of the pages are excerpted from the author's column in "The International Musician."

*The Violin and Its Techniques in the 18th Century* by David D. Boyden—31 pages; and *A Problem of Rhythm in Baroque Music* by Sol Babitz—32 pages: both for \$1.50.

Scholarly writing plus illustrations and examples reprinted from *The Musical Quarterly*.

*List of Chamber Music for Strings*—by Angelo La Mariana—50¢.

The eight-page annotated and graded list is especially suited to the amateur performer.

*Music for Strings*—compiled by Frank H. Grant—50¢.

Fifteen pages of music for String Quartet or String Orchestra with optional piano.

*Planning the String Program in Schools* by Louis C. Trczinski—40¢.

Louis Trczinski is the Director of the Nebraska String Plan.

*Select Carefully the Right Sized Instruments*—by Ralph E. Rush and *The Violin Bow* by W. C. Stenger—Price for both 25¢.

The American String Teachers Association publishes an excellent magazine three times yearly with articles by leading American string teachers and players. Many of the articles listed above, in addition to others, are sent free of charge to members. Dr. Harry King, State University Teachers College, Fredonia, New York is National Membership Chairman.

See you next month!

The End

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THE SCHOOL MUSICIAN magazine is proud to present the new exclusive monthly column for the American String Teachers Association. This column will be edited by the ASTA. All correspondence concerning this column or information concerning membership or policies of the American String Teachers Association should be addressed to Frank W. Hill, President, ASTA, Iowa State Teachers College, Cedar Falls, Iowa. . . . The Editor.

**Frank W. Hill, President  
American String Teachers Association  
Iowa State Teachers College  
Cedar Falls, Iowa**

## ASTA National Convention in Minneapolis Feb. 16-19

The annual convention of the American String Teachers Association was held at the Pick Nicollet Hotel, Minneapolis, Minn. this year. Among the many offerings of the convention, co-sponsored by MTNA and ASTA, the following events were of special interest to string teachers, orchestra directors: Programs by the Eastman String Quartet, Joseph Knitzer, John Celentano, Violins, Francis Tursi, Viola, Georges Miquelle, Cello; Viola-Piano recital by Robert and Lydia Courte, University of Michigan, Ann Arbor, Mich. Recital of Contemporary violin sonatas, with violin performers Stuart Canin, U. of Iowa, Gustave Rosseels, U. of Mich., Paul Rolland, U. of Ill. *Concert by the Rochester, Minn. High School Orchestra, Ted Cervania, Director.* Violin and cello clinic-recitals were presented by Stuart Canin of the U. of Iowa, and Georges Miquelle, Eastman School of Music.

## Los Angeles Meeting

ASTA will cooperate with the Committee on String Instruction, Gilbert R. Waller, Chairman, of the MENC, in presenting the string programs at the Los Angeles National Conference sponsored by MENC. The California Unit of the ASTA will present musical programs on each day of the Conference. A "Short Course for String Teachers" will be presented

(Turn to page 72)



## THE CLARINET CORNER

(Continued from page 24)

the clarinet extending only to C<sup>3</sup>. Number 2 is also an Andante, a 4/4 in C with a range up to B<sup>3</sup>. Number 6 is more technical than the previous ones; an Allegretto 2/4 in C, it emphasizes tonguing and triplets. The piano parts are not demanding in this Grade 3-4 collection.

*The Perfect Virtuoso, Vol. 3 for sax—Rudolf Jettel, Weltmusik.*

This is a 1943 or 1953 publication. This third volume contains some highly technical material in its 44 pages; I have not seen volumes 1 or 2. Number 1 is a fast rhythmic alla-breve D major study. Number 4 is a Presto in triplets while 13 calls for fast finger work (3/8 in F). The staccato tongue is featured in the sixteenth triplets of 20. The etudes are demanding and are designed for the serious sax student. The range extends usually to the high F but sometimes a little beyond. Serious sax students who desire stimulating literature had better glance at this book. Incidentally, the edition is not as gracious as some of ours, particularly in quality of paper.

Up for discussion soon will be the 10 Etudes for clarinet, Sonata in B, and the Introduction and Variations.

### Record Reviews— The Award Series

Last month I mentioned some of the items in the new Award Record Series. This series, edited by Dr. Paul Van Bodegraven, is produced by the Grand Award Record Corporation, Kingsland Avenue, Harrison, New Jersey. On the AAS album 702 Mr. Robert McGinnis of the New York Philharmonic plays the following: Waltz Fantasy, Schumann Fantasy Piece, Adagio from Mozart Concerto, Bassi Nocturne, plus works of Brahms, Avon, Bergson, Hosmer, Pierne, and Le Thiere. All of these solos are on contest and festival lists. Students can thus use the record for reference

purposes. On the AAS 703 album Mr. Sigurd Rascher plays some nineteen solos. Many are transcriptions but some, like the Whitney Rumba, Sicilienne of Lantier, Bozza Aria, are originals for sax. Mr. Rascher has done much to popularize the legitimate aspects of the sax. Here are two records for the teacher and student. Others in this excellent series include flute (two albums), and horn.

### New Music Reviews

*Scherzetto for two B<sub>3</sub> clarinets and band—Rabaud, arr. by George Waln, FB 4.50, SB 6.00, Kjos 1957.*

This little piece of Rabaud appears in the very fine Trio collection of Waln (2 clarinets and piano—Kjos). With an added introduction we now have an attractive light piece for any band program. The two solo parts call for much tonguing. If taken very fast the solo parts are challenging. The band parts are not difficult.

*The New Recorder Tutor—Stephen F. Goodyear, Mills 1956, 53 pp, 75¢.*

The growing interest in the recorder prompts this review. Book 1 is presented rather well. Instructions are clear and the progression is not hurried. Clear pictures and diagrams provide even more help. The book is octavo size. The music examples are also very clearly printed. For those interested in a good presentation here is a text at a modest price.

*Clarinet Poem (for E<sub>3</sub> clarinet, 3 B<sub>3</sub> clarinets, alto, bass, and contra-bass)—Lucien Cailliet, G. LeBlanc 1957, 1.50.*

At the Mid-West National Band Clinic, I heard this interesting music by the new musical director of LeBlanc. Mr. Cailliet's background in composition and arranging is well known. The media for which he has now written opens up many possibilities. Seven players are required for the Poem. The E<sub>3</sub> clarinet now appears as a new star while the contra gives depth to the bass clarinet; together the bass and contra make a rather interesting combination. The music opens with a 2/4 Andante with the thematic material first assigned to the alto clarinet, then to the bass. A spirited Allegro 2/4 follows. The sonorities of the individual instruments are demonstrated as are the instruments in combination. The possibilities of the little E<sub>3</sub> and the alto are many. We must have good instruments plus good players. The Clarinet Poem is a step

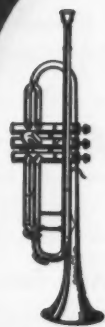
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## The Band Stand

(Continued from page 11)

lies in the fact that it is all too easy to apply the legato style of playing indiscriminately, thus overlooking the principle that contrast is the life blood of musical performance. One thing that possibly helps to popularize the excessive use of legato playing in bands is the discovery that it seems to make the band sound better, particularly to the layman in the audience. The reason for this illusion of improved sound is not too hard to trace; the band which is trained to achieve smoothness through the use of indiscriminate legato playing makes an amorphous sound in which many details, including mistakes, are swallowed up. This general welter of sound is more or less pleasing, though ambiguous, and the average listener demands nothing more. Now, if the aim of the band director is merely to satisfy the rather meager demands of his "public" the above technique may be all well and good, but it certainly cannot be reconciled from either a musical or an educational standpoint. One of the

criteria for good musical performance is generally understood to be clear delineation of all musical details. In other words, the best musical interpretation is that which most accurately makes audible the music of the printed page. This means that all melodic and rhythmic patterns must be articulate as well as audible, and the articulation must be in keeping with the intended style of the music. Furthermore, if students are not made aware of this aspect of performance, their musical education is woefully incomplete.

If lack of clarity in group performance were the only harm to come from the smoothness philosophy it would be bad enough, but there is another danger in it. The writer has encountered an ever-increasing number of wind instrument players on the college level who have not even a true concept of staccato tonguing, not to mention the complete inability to execute it properly. The logical conclusion is that, in all too many cases, wind players are being trained in only one kind of articulation, or they are not being trained in any kind of articulation. It seems only reasonable to conclude further that the above-mentioned philosophy of band style has much to do with the general and increasing lack of proficiency in wind instrument articulation. The reason for concern is readily apparent; we would not think it proper to neglect bowing in the education of string players because we realize that correct bowing is the only means of achieving correct articulation in the orchestra or in solo performance. Is it not equally important to look into the articulation problem in band performance? One thing that will enable the band to stand on its own feet as a musical medium is the clarity and variety that can be added to performance through emphasis on correct and varied articulation.

Part II of this thought-provoking article will appear in a forthcoming issue. Watch for it!

## Are Your Dues Paid Up?

Our genial Secretary-Treasurer Charles Minelli, Ohio University, Athens, Ohio reminds the college band directors who read this notice that "a Director is not a member of CBDNA unless his dues are paid up." Send your \$5.00 for active membership for the school year 1957-1958 to Minelli today. Our President's report on Copyrights and the Football-Radio-TV Bands was mailed only to paid-up members last November. If you got it (duplicated on pink paper) you are paid.

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## THE BAND MUSIC LABORATORY

(Continued from page 26)

careful instructions on what to play if the chorus is not used. The work is long, over 9 minutes, and expensive. The instruments are within their normal ranges. The clarinet has a cadenza with some technique. Though the percussion is important it is not difficult. Class B (and C plus).

*Court Festival*—William Latham, Summy-Birchard, FB 8.00, SB 12.00, 1957.

This suite for band is written in the form and style of 16th and 17th century instrumental dance music. The Intrada (2/2-Gm) is played in an Allegro two. The second movement, Pavan, is a stately dance in a moderate two, also Gm. The Galliard, 3/4 in Gm, offers contrasting band colors. The Horses Branle is an alla-breve Vivace in G. This suite is excellent. Dynamics must be carefully observed and the tempos watched closely. The instruments are in their practical ranges. Good training, nice music. Fine Class C choice.

*Highlights from "My Fair Lady"*—Frederick Loewe arr. by C. Paul Herfurth, Chappell, FB 6.00, SB 8.00, 1957, 8-line score.

Here is an effective arrangement for school bands. The keys are easy and the instruments are in their conservative ranges. Several of the well known songs are included: *With A Little Bit Of Luck, I've Grown Accustomed To His Face, I Could Have Danced All Night*, etc. Class C.

*Swingin' Reel*—William Latham, Summy-Birchard, FB 6.00, SB 9.00, 1957.

Mr. Latham has written an appealing little number which will prove useful as a light program breather. The music begins with an introduction, alla-barn dance and then into the perky cornet theme. The music has harmonic interest and is not difficult. Pleasant Class C. *Evocation*—Caesar Franck, trans. by Ralph Guenther, Summy-Birchard, FB 7.00, SB 9.50, 1957.

Transcriptions of a chorale nature seem to lend themselves well to the band idiom if they are carefully arranged. Long drawn out phrases can show up well in band and certainly this is marvelous training for students. *Evocation* is taken from one of Franck's piano numbers. Directors will find this tasteful arrangement, chorale type, extremely useful. Class C.

*The Carousel Waltz*—Rodgers, arr. by Robert Russell Bennett, Harms, FB 9.00, SB 12.00, 1957.

The number is long, at least 9 minutes. An introduction beginning

softly gradually leads to the main Waltz theme (Allegretto in one—key of C). Accompanied by woodwind figuration the cornets carry the lead. The key changes to F, Eb, F and back

to C for the close. There are some demanding passages for the clarinets; the cornet range extends up to high "a" and "b." The arrangement is effective. Class B (and C-plus).

*Song of Victory* (from "King Arthur")—Handel, arr. by Philip Gordon, Bourne, FB 6.00, SB 9.00, 1957.

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The music is a 3/4 moderato in B $\flat$ . There is good contrast gained by giving material to the clarinets or to the saxes or to the brass; this contrasts nicely with the tutti sound. Mr. Gordon's arrangement is good; the instruments are in their easy ranges. Fine music for D & C.

The End

## Our Hollywood Bowl Experience

(Continued from page 45)

amid lilies, and in front of a large congregation, the time finally came for the service to begin.

Despite the cold, and our fright, it was an experience that we will long remember, for it was a truly aesthetic one. The view from our vantage point of the congregation, stretching up and up into the Hollywood hills, dimly lit by the greying dawn, was one we do not expect to see again soon. And to share the stage with the outstanding personalities I have mentioned, certainly heightened the experience.

But the thrill that came with the first number is the heart and soul of such an experience. It was born of more than the superficialities of the occasion. It was the thrill that comes from transcending the partial aspects of the song and taking flight musically. These students had turned themselves loose and had mirrored what I had been trying to create. It was not a stereotyped performance. It was a performance saturated with the human equation; and yet, we all glimpsed a rarely-seen horizon. We sang with the inner conviction that something vitally important happened on Easter Sunday morning 2000 years ago, and we felt as though we were touching the fingertips of God.

The End

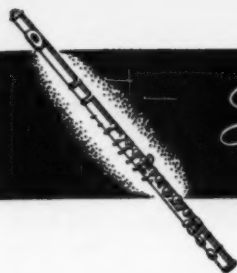
## Traditional Christmas Concert Presented

(Continued from page 53)

Christmas carol which was performed with the Latin American rhythm instruments as an accompaniment.

For a grand finale the lights were dimmed and the branches of the human Christmas tree were visible in the dark as they had been painted with luminous paint. Each chorus member also wore a corsage centered with a luminous star. The tree's outline with its glimmering stars was all that could be seen as the concert closed with a beautiful rendition of "Silent Night."





## Let Me Answer Your Flute Questions

By Mary Louise Nigro Poor

### New Music Reviews

*Serenade by Warren Benson for flute and piano, Boosey and Hawkes, 60¢, Easy.*

This is a modern sounding piece of music which is also quite pretty to listen to. This could be considered good training material for these reasons: (1) It provides opportunity for good phrasing and breath control. (2) The meter changes from 4/4 to 5/4 to 6/4 without being complicated. (3) It gives the student a chance to hear some moderately dissonant sounds and if properly approached (with the easy piano part being frequently played) can help develop musical taste. Highly recommended.

*Juanabe by Robert M. Dillon for flute trio, Boosey and Hawkes, 90¢, Easy.*

Another modern sounding piece of music but a little more "commercial" sounding than the above-mentioned *Serenade*. This should appeal to all groups of flute players and is easy enough to start out a flute trio. If you have enough flutes, why not make it a double trio? Recommended.

*Sonata for three flutes or alto recorders, Work 7, No. 5, (1725) by Joseph Bodin de Boismortier, Edited by Conrad Rawski, Boosey and Hawkes, \$1.*

This piece, by one of the many forgotten, then remembered 18th Century composers of chamber works, is well edited and could be played by high school groups without too much difficulty. There are no separate flute parts—only the score is available. This means that each flutist would have to read from a score instead of a single part. This, I feel, is an advantage.

Mary Louise Nigro Poor is an outstanding authority on the flute, especially as it applies to school bands and orchestras. She is also an outstanding clinician. All correspondence concerning her monthly clinical column in this magazine, or guest appearance dates should be sent directly to: Mary Louise Nigro Poor, 121 Delcy Drive, DeKalb, Illinois. . . . (The Publisher)

By being able to see what the other two parts are playing, the flutist can gain some insight as to how the music is constructed. Since many times in this music two of the three parts move together, the players can see how their parts fit into the rest of the music. There are no rehearsal marks but the measures are numbered at the beginning of each line.

There are 4 movements: Allemande, in a moderate tempo; Allegro, quick by lying under the fingers; Lentement; and Gigue.

Don't forget that there are other combinations besides three flutes and if you should have a violinist or oboist who could handle this music, don't hesitate to mix the instrumentation. With a slight adjustment in octaves here and there, it can be played with

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two flutes and oboe or violin. Highly recommended.

*Adventures in Flute Playing* by Paul Van Bodegraven, Staff Music Publishing Co., Great Neck, New York. \$1.

"This is one of the VB Series of elementary methods for individual or class instruction." The class instruction referred to in the above quote from the cover, however, does not mean any instruments other than a class of flutes. This is not a heterogenous group method.

The notes begin with B instead of B flat. The book also introduces two sharps before a B flat—which might

indicate that the author was definitely trying to avoid the limited keys of flats only that the band methods usually stay in.

I like this little book—for several reasons. First, Mr. Van Bodegraven is convinced, as I have been for many years, that the change of registers is caused by a change of the direction of the air. This, in turn, is the result of a change in aperture. I have explained this in some detail in *"The School Music Director's Guide to Flute Teaching"* and this is the first flute method of this type I have seen where any mention is made of this most

important aspect of flute playing. The author then gives three octave slurs—such as I mentioned in the September, 1957 issue of *THE SCHOOL MUSICIAN*. The only thing I disagree with is the last statement on this page in which he says "Some teachers suggest a slight forward movement of the lower jaw for the upper octave." Since I do not feel that the flutist should use any type of jaw movement which would be more or less constant, perhaps that statement might better be left out!

The illustrations are in the form of cartoons—which should appeal to the  
(Turn to page 72)

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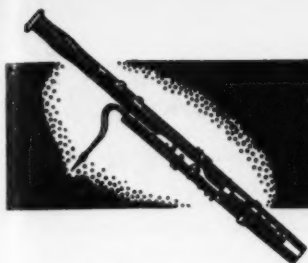
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## The Double Reed Classroom

By Bob Organ

As I stated in the February issue of *THE SCHOOL MUSICIAN*, I am compiling a listing of double reed ensemble music, and the publisher. I had hoped to have it completed for this issue (March), but it has required a greater research than anticipated, so forgive me for not having it completed.

You know, or so it seems sometimes, to me at least, I continually repeat certain aspects pertaining to double reed instruments and the so called "peculiarities" attributed to them. This repetition is certainly based upon the number of inquiries I have each month for specific information on various points.

Believe me, double reed problems or difficulties encountered within the reed itself is still our number one problem. Actually, I can say, inquiries pertaining to the reed itself are two to one for any other specific information. I will repeat what I have stated before.

### Reed Caution

A properly adjusted reed is just as important as the instrument upon which we play or even the music we play. The reed must be trimmed to suit the individual and tested upon the instrument on which it is to be used.

*A reed should never be used in performance until you have tried it out privately. No player, regardless of how well experienced, knows what a new reed will do. HENCE, THE NECESSITY OF HAVING AT LEAST SOME IDEA AS TO how well your reed will perform for you, or shall we say "how well you will perform with your reed."*

It must be understood by students of double reed instrument that no two instruments play exactly the same—each one feels a little different than the other (sometimes a great difference). No two reeds feel exactly alike—No two performers apply their skills alike, in that the grip or tension one performer places upon the reed, or better we should say "around the reed," is not exactly the same as you or I would place on the reed. In the overall picture, it is seldom possible to find a new reed to replace the one you are now using and expect it to respond in exactly the same manner—I am sorry but the odds are against you for they just won't play alike.

Bob Organ is considered as one of the most outstanding authorities on double reeds in America. He is much sought after as a clinician. He appears annually at many University clinics. All correspondence concerning his monthly clinical column in this magazine, and available clinical dates should be sent direct to: Bob Organ, Bob Organ Studios, 842 South Franklin, Denver 2, Colorado. . . . (The Publisher)

Many players, both students and teachers express themselves pertaining to newly used reeds, in the following manner—"Just play on a new reed for a few days and it will break itself in." In other words, you will begin to feel more comfortable in playing on it.

Years ago when I was studying Bassoon, J. Walter Guetter told me this—"The only time your reed changes is when it becomes logged with moisture and becomes non-vibrant." His procedure in thought was just the



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reverse—"The reed does not break itself in—you simply learn to adjust yourself to the demand or feel of the reed." This is good basic reasoning. When we realize that no two pieces of cane are very likely to be exact in grain, tension, trim, etc. No two people place the same tension or grip around the reed. No two instruments respond in exactly the same manner—Naturally the performer is the one that is going to make the adjustments. Personally, the sooner we realize this fact the sooner we will have less trouble with not only our reed but with the instrument upon which we play.

Instruments will not break themselves in by being played upon. The player adjusts himself to the instrument upon which he is playing. *This is especially true in both tone production and intonation.* The controlling power is the player himself. It is true some instruments are better than others (also reeds). A good player can make a fairly good instrument sound extremely good, while a poor player will make the finest instrument sound just fairly good. Control of the instrument for tone quality is the essence of pleasing sounds to director and listener. That is what makes good music.

#### What Is Music?

Let us analyze the term *music*—Webster determines the essential qualities as "the science or art of pleasing, expressive or intelligible combination of tones." However, in this column we are not concerned with the "art of making such combinations into compositions of definite structure" but rather with making, or interpreting these compositions into pleasing and expressive combinations of sounds or

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sound quality. Nuances, dynamics or timbre are combined to express feeling in music with nicety, or sketch a composers version in graduation of color and outline in delicate shades. This all demands tone control combined with interpretation.

The most effective abbreviations for contrast are our—pp, p, mp against mf, f, ff, (piano, forte). Band directors for concert numbers slave over these effects with each newly organized group. After a certain period, the willing student is aware of the necessity of the word piano or soft and forte or loud. But it is the student who knows how to *produce* a soft tone or a grand forte for climax who gives his director the desired effect.

To just blow through an instrument with vigor does not produce a forte tone with quality. Less vigor does not produce a soft tone with quality. A mere whisper of tone that is produced correctly will carry far while a harsh unpleasant loud sound will die almost where you first hear it.

Now we can begin to understand why our number one problem is in the reed itself. Not to understand the workings of our reed in order to produce the tone requisite for good music, to me at least, is not to understand our instrument at all. Interpretation of music is one thing—control of our instrument in reproducing that interpretation is something else. More concerning this next month.

*So long for now. See you next month.*

The End

#### Drum Major and Twirling Workshop


(Continued from page 59)

the manner of increasing speed.) The increased speed will feel unnatural and will result in more mistakes. After the routine is executed several times at the faster speed, however, it will begin to feel natural. Eventually the entire routine can be executed at the increased speed and with what will feel like the same amount of energy that was required for the slower speed. Don't be deceived, however, for the faster the twirler twirls, the more energy he will expend. Before adding another increment of speed it is essential for the twirler to feel "at home" with the new speed. After several days or weeks, depending on the innate ability of the twirler, he will be ready to add more speed to twirling. This cycle can be repeated until the individual approaches what can be termed his ultimate speed. When the ultimate speed, which will vary with the individual, is approached it becomes very difficult to add additional speed and still retain a desired degree of smoothness and control. Thus all twirlers perform at a speed that is slightly less than their ultimate speed.

Always work for more speed but remember to tackle the problem with a logical approach. The twirler should not add too much speed in a short period of time but on the other hand, he should not be lazy about the matter.

Make it a point after this to notice the speed of various twirlers and try to improve your own.

The End



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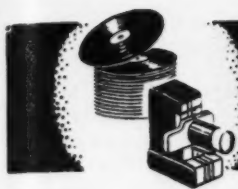
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## Audio-Visual Aids ...

By Robert F. Freeland

Robert F. Freeland is considered by many as the most outstanding authority on the subject of Audio-Visual Aids in Music in America. He has perhaps viewed and studied more motion picture films and slide films on music education and related subjects than any other music educator. He possesses one of the largest known recording libraries. He is also an excellent clinician and lecturer. All correspondence concerning his monthly reviews in this magazine and available guest appearance dates should be sent direct to: Robert F. Freeland, Helix High School, La Mesa, California. . . . (The Publisher)

### Books

Boalch, Donald H. "Makers of the Harpsichord and Clavichord, 1440 to 1840. 169 pages. Macmillan Company, 1957. \$12.50.

A book that took fifteen years to compile. Biographical entries of over 800 instrument makers and 1,000 of their existing instruments (Harpsichords, clavichords, virginals and spinets).

Howerton, George. "Technique and Style in Choral Singing." 201 pages. Carl Fischer. 1957. \$5.00.

A new book by the Dean of the Northwestern University School of Music. Part One takes up the physical act of singing, diction, musical comprehension and the technique of group singing. Part two an analysis of music style; traits and structures traceable to geographical, national, historical and social influences, expression of individual temperament.

### Recordings

Brahms: Symphony No. 3 in F Major, OP. 90. with Eduard Van Beinum and the Concertgebouw Orchestra of Amsterdam. Second side: Mendelssohn: Symphony No. 4 in A Major, Op 90 "Italian". One 12 inch LP Epic Classic Recording # LC 3411, \$3.98.

Written in the composer's 50th year, Symphony No. 3 has been called Brahms' "Eroica." This third is the shortest of Brahms' four symphonies and, in Tovey's opinion, it is "the most romantic and picturesque" of the four, in its externals at least. Full of melody with orchestration of great interest, it has been the lead to bring many people to enjoy classical music and Brahms.

"The Most Mature Thing I Have Ever Done . . ." proclaimed Mendelssohn of his Symphony No. 4 (Italian). The A major Symphony has been called a "perfect" symphony with most beautiful symmetry. Yet, Mendelssohn himself was dissatisfied with the work.

Of the several recordings of those works, I recommend this beautiful recording by the Concertgebouw Orchestra with Edward van Beinum. Expertly performed, cannot be equaled. Quiet surfaces.

MUSIC AT M. I. T. "The Modern Age of Brass." Roger Voisin and his brass ensemble. One 12 inch LP Unicorn Record # UN LP 1031. \$3.98. (75 State Street, Boston, Massachusetts.)

Voisin Ensemble: Roger Voisin, trumpet; Armando Ghitalla, trumpet; Paul Keaney, horn; Kauko Kahila, trombone; Osbourne McConathy, horn; Joseph Orosz, trombone; Kilton Vinal Smith, tuba.

Contents: Dahl: Music for Brass Instruments; Hindemith: Morgenmusik; Berezowski: Brass Suite; Sanders: Quintet in B Flat.

Serious "School Musicians," those interested in twentieth century music composed for brass instruments, will find this hi-fi recording sheer delight.

Roger Voisin, is First Trumpet with the Boston Symphony Orchestra. He organized his brass ensemble in the summer of 1952. It is now a permanent professional organization playing together winter and summer.

The recording was made at Massachusetts Institute of Technology, in the famous Kresge Auditorium, designed as a lively center for music and acoustics, providing remarkable facilities for the recording of music.

First we hear "Music for Brass Instruments (1944)" by Ingolf Dahl, associate professor of music and composition at the University of Southern California, Los Angeles. The "Fantasy" is based on the Luther chorale, "Christ Lay in the Bonds of Death," which enters as a cantus firmus played by the trombone in the twenty-first measure, while the final movement is a tightly knit fugue. Like Stravinsky, Dahl achieves his effect with imaginative, unconventional ideas, and the brass writing, correspondingly unconventional, is a challenge to the players.

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III. Fugue).

"Morgenmusik," the first of nine  
works composed by Hindemith for a  
music festival of amateur and profes-  
sional musicians at Plon, Germany, in  
1932. Under the title "morning music,"  
Hindemith wrote "to be performed by  
brass players on a tower." (I. Massig  
bewegt. II. Lied. III. Bewegt).

Nicolai Berezowsky (1900-1953)  
who was born in Russia, but came to  
this country in 1922, gives us "Brass  
Suite" op. 24. (I. Fanfare and Gallop.  
II. Lullaby. III. Valse. IV. Rondo).  
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light-hearted, entertaining work, full  
of wry and good humor. The rapid  
staccato passages of the outer move-  
ments contrast nicely with an amusing  
lullaby for tuba in the second move-  
ment and a wistful, waltz in the third.

Robert L. Sanders (1906-), profes-  
sor of music at Brooklyn College, has  
composed about twenty-four works.  
His "Little Symphony in G" first  
performed by the New York Phil-  
harmonic Orchestra, was conducted by  
the author. The "Quintet In B-flat"  
is one of four chamber brass composi-  
tions. A disc highly recommended.  
Recorded at Kresge Auditorium with  
Peter Bartok, in charge.

French Marches (Sound on Parade).  
Musique Militaire de Paris, CT Roger  
de Foy, Conductor. Voice: Charles  
Gentes. One 12 inch LP VOX disc  
# 25-380. \$3.98. (Ultra High Fidel-  
ity).

Contents: "Sambre et Meuse"; "Sidi-  
Brahim"; "Hymne de la Legion d'-  
Honneur"; "March des Allobroges";  
"March de la Legion Etrangere";  
"Hymne de l'Infanterie de Marine";  
"La Marseillaise"; "Salut au 85eme";

"Guynemer"; "Le Chant du Depart";  
"Marche de la 2eme D.B."; "Quand  
Madelon."

A fine variety of French Marches  
performed in high musical style with  
excellent fidelity. An interesting com-  
ment on French Band Music is found  
on the back of the album. Also, notes  
about the composers and their composi-  
tions. "La Marseillaise" is sung by  
Charles Gentes in beautiful French.  
Highly Recommended.

Holiday in England. Band of the  
Grenadier Guards conducted by Major  
F. J. Harris. One 12 inch London frr  
disc # LL-1621, Long playing 33 1/3  
rpm. \$3.98.

CONTENTS: "Sussex-by-the-Sea";  
"Come to the Fair"; "On Ikla Moor  
baht'at"; "The Lincolnshire Poacher";  
"Blaydon Races"; "Calling all Work-  
ers"; "Merrie England — Selection  
(German)"; "Plymouth Hoe—Over-  
ture"; "On the Quarter Deck (Al-  
ford)"; "The Floral Dance"; "Eton  
Boating Song"; "The Rose."

Another fine band recording, a little  
different than most band records. The  
pieces played are, for the most part,  
of the sentimental type. (Such as the  
concert in the park). Full quality  
sound, with exact musical quality and  
worthy of consideration by all lovers  
of band music. The Alford "On the  
Quarter Deck" and the "Plymouth Hoe  
Overture" are two selections that are  
outstanding, setting wonderful exam-  
ples for our own musical groups. Most  
highly recommended.

The English Singers. The English  
Singers. One 12 inch LP recording  
33 1/3 rpm. Angel Regular 35461 TP  
\$3.48. Angel factory-sealed disc 35461  
\$4.98.

CONTENTS: "Sing We and Chant  
It" and "Now Is the Month of May-  
ing" by Morley; "This Sweet and  
Merry Month" by Byrd; "The Silver  
Swan" by Gibbons; "Stay Corydon" by  
Wilbye; "Come Away Sweet Love" by  
Greaves; "To Shorten Winter's Sad-  
ness" by Weelkes; "Matthew, Mark,  
Luke and John," and "Greensleeves,"  
"I Will Give My Love and Apple,"  
"O Can ye Sew Cushions?," "Turtle  
Dove," and "Wassail Song," Anon.

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## Films

*The Magic Fiddle. One 16mm Film in Color. Time 15 minutes. Contemporary Films Inc., 614 Davis Street, Evanston, Ill. Price \$150.00.*

Here we have the Norwegian Ballet in a program bringing an old folk tale with choreography by Gerd Kjolås. The ballet tells the story of a young man who earned three shillings, which he gave to beggars, one of whom turned into a magician and gave him a magic fiddle that when played made everyone dance. When he was arrested for having offended the sheriff, the fiddle played, the officers danced and the young man escaped. Again he was saved by the fiddle causing everyone to dance when he was climbing the ladder to the gallows. The film consists mostly of music with only a few spoken introductory remarks.

*On Wings of Song. One 16mm Film, sound in black & white. Vienna Choir Boys. Time 15 minutes. Brandon Films, 200 West 57th Street, N.Y. 19, N.Y. Purchase or rental.*

The Vienna Choir Boys are seen and heard in a film that includes the music of Schubert, Mozart, Brahms, and Herbeck.

*Castles in the Clouds. One 16mm Film, sound in black and white or color. Luftbansa German Airlines, 555 5th Avenue, New York 17. Time 27 minutes. Free loan.*

Produced in 1956 by James Marrooney, we have a free-loan film for Senior High School, College and Adult audiences. A visit to Germany by musician Skitch Henderson. He follows the music of Beethoven, Brahms, Schubert, and Wagner to the ancient towns where they were born, where they lived, worked and died. Shows glimpses of country folk and children at play.

*Singer and the Opera. One 16mm Film, sound, black & white, time 29 minutes, 1956. NET Film Service, Indiana University, Bloomington, Indiana, University of California & UCLA, Rental \$3.50.*

Produced by the University of California. Presents an interview with Madame Lotte Lehmann on her association with Richard Strauss and the requirements of an opera singer. Madame Lehmann demonstrates how she teaches her students to put expression into their singing roles.

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## Sciences of Musical Sound

(Continued from page 56)

section, and so on down the line to the last chair.

Music plays an important role in the stimulation of social, patriotic, national, athletic groups. Much music has been written to stimulate enthusiasm among different groups. There are patriotic marches, festival pieces, pep marches all which can create enthusiasm. Unquestionably, music plays a prominent role in society and culture.

In conclusion, acoustics is the phy-

sical science of sound which deals with the production, transmission and reception of sound. Every sound has pitch, volume, quality and duration. Psychology of music is the study of the effects of music on human behavior. The individual responds emotionally and physiologically to musical sounds. This is followed by an intellectual evaluation. Sociology of music is the study of the effects of music on society and culture. Several social institutions were created as by-products of music. Music also plays a role in group stimulation.

The End

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## American String Teachers Association

(Continued from page 60)

by Gilbert R. Waller, Chairman in two sessions.

Walter L. Haderer of the San Francisco State College will present a demonstration with the music education students of the college. Paul Rolland, and Edward Krolick of the University of Illinois will hold workshops on the Violin and Bass respectively, with topics centered on Tone Production, Position Facility, Advanced Bowings, Vibrato, Corrective Suggestions, Orchestral and Solo Playing.

The Conference dates are March 21-25.

### Correspondence Invited

Anyone desiring information regarding membership in the American String Teachers Association should write to the National President whose address is listed at the head of this column.

## Let Me Answer Your Flute Questions

(Continued from page 66)

present younger generation. The drawing of the foot in demonstrating eighth notes also appeals to me because I believe in this form of counting rhythm. Not only do I insist that my students count with the foot, I feel that the down-up system is the simplest way of keeping the two eighth notes even.

*Adventures in Flute Playing* does not take the student very far—not nearly as far as the *Eck Method for Flute*, for instance, but it is a good beginning book and most certainly deserves to be tried. Highly recommended.

In my quest for flute recordings, I now have acquired an interesting list of rare woodwind recordings. Glenn D. Bridges, 2199 Lakeview Avenue, Detroit 15, Michigan, sent this to me, and it is the most complete list I have ever seen. Some of the recordings go back as far as 1900 when they were originally put on cylinders.

You may have your choice of any of these recordings put on discs (78 or 33 1/3 r.p.m.) or on plastic dual track tape. The costs are quite nominal, and the list includes flute, piccolo, clarinet, saxophone, and miscellaneous woodwinds.

The End

## The World's Largest Music Festival

(Continued from page 38)

and well-known performer from Chicago. The guest twirlers, who will also judge and lead clinic groups are Don Mayes of Great Lakes, Illinois and Bob Roberts of Los Angeles, California.

The stage band has become an accepted part of the music program of most high schools and the Music Festival is adding contests, judges, and clinics to help the students and directors in this direction. Don McCathren will return to Tri-State as the chairman of the stage band clinic session, Mr. Charles Suber of Chicago, editor of "Down Beat" will be judge and advisor, and Buddy DeFranco, popular jazz clarinetist will be soloist at the stage band finals and party Friday night.

Much of the value of the Festival is in the year by year repetition of contests and the return of many familiar men as judges, guest conductors, and clinicians. The schedule contains the complete listing of events. Judges returning are Dr. Joseph E. Maddy, National Music Camp, Maurice McAdow, North Texas State College, Charles Minelli, Ohio University, Dr. Paul W. Mathews, University of Missouri, Dr. Archie N. Jones, University of Texas, Donald A. Lentz, University of Nebraska, Forrest L. McAllister, Joliet, Illinois, Dr. A. A. Harding, Champaign, Illinois, Dr. Earl D. Irons, Arlington, Texas, Dr. Robert Hawkins, Western State College, Oakley Pittman, Southern Methodist University, Dr. James Kincaid, Texas Wesleyan College, and Dr. Gilbert Stephenson, Ohio University.

The End

## The Challenge For Chairs

(Continued from page 36)

the sight of the listeners, either in the band office or behind a screen, and decide who will play first. This decision must be kept secret from the band to assure objectivity and preclude the possibility of a popularity contest.

At the conclusion of the play-off the band votes upon the quality of performance. They will lower their heads with closed eyes and vote by a show of fingers. One finger indicates a preference for player #1, two fingers display a preference for the second player while three fingers indicate a

tie or no change in chairs. The director and president of the band act as officials counting the results as dictated by the show of fingers. All hands should be raised at once and ONLY AFTER the eyes are closed. Decision should be based upon plurality since 3 possibilities of choice exist and only those present at the challenge are to vote.

Acceptance of any newly instituted method takes time. For that reason it is recommended that the challenge system, if used, be explained carefully to the band or orchestra at the outset of the new school year or semester. It should be started not only in the high school, but in the elementary schools as well. We have found it to be highly successful in beginners' classes. If used soon after the formation of a beginners' class the students become first chair conscious right from the start of their playing career. It may well be the most important time to employ this system. We all realize how important it is for beginners to practice each and every day both at rehearsal and at home. If the student feels that he is not only practicing to become a good player, but to compete fairly with the others, we have instituted a most important and healthful competitive feeling within the band and orchestra.

The End

## Phi Beta Mu

(Continued from page 52)

Oklahoma

8. John McHenry, Lawton, Oklahoma

Before this column reaches you, the Alpha Chapter will have had its annual meeting in Galveston, during the Texas Music Educator's Association convention clinic, February 20 through 22. A report from this meeting and other events will be forthcoming.

Note to all chapter officers; each chapter must have submitted their candidates for the National Offices to the Executive Secretary by April 15. Send all correspondence to: Jack H. Mahan, National Executive Secretary, 2019 Bradford Drive, Arlington, Texas.

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## I Interviewed MIKE WALLACE

(Continued from page 16)

such as 'teaching boys how to cook,' 'how to drive an automobile' and the like." The next question was, "Do you feel that subjects such as music are 'pipe courses'? Again he answered with emphasis, "Certainly not! When a student participates in any type of artistic organization (such as a band, orchestra, or chorus) it is tough work. He works longer hours, he strives only for perfection, there is no room for mediocrity in this type of subject, and it contributes to the whole person. What we need to do is get tougher with all of our subjects." He continued, "Today our nation is the fattest nation in the world. History tells us that fat nations can die. We have only to look at the Roman Empire. We must and we will have a re-evaluation of our educational structure of our country." Asked how this will come about he said "It can only come from the local or 'grass-roots' level. Unfortunately we have, for several generations, bought the thinking of our children. Parents today are not interested in what the schools are doing. Do we not pay the Ministers, Priests, and Rabbis to teach our children religion? Do we not pay our teachers to teach our children everything, including how to think? We as parents are too busy to give this important matter a second thought, we would rather go to the movies."

Asked about the teacher situation in America, he answered, "Again I refer to the President's committee. All of those scientists and engineers said that if they had their way, they would immediately double the salary of school teachers. Personally, I do not agree that this should be done across the board. The truly qualified teachers should have their salary doubled. By doing this, we would then attract more young people to choose the teaching profession as their life-time career. Can you name any other profession that is more important than educating the youth of our country?"

Many other points were discussed as side issues to the subject at hand. When this writer completed his interview with Mike Wallace, he was convinced that if this leading intellectual TV personality were to be placed in a position where he was to vote yes or no regarding the retention of music in the school curriculum, the answer would be an emphatic "Yes."

The End

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(Continued from page 14)

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